ORGAN 49

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Elijah, &c

# A Selection of Choruses,
FROM
MENDELSSOHN'S ELIJAH,
Arranged from the full Score,
FOR THE
Organ,
BY
CHARLES STEGGALL, Mus. D.
Professor at the Royal Academy of Music.

N.º 1. Help Lord
2. Yet doth the Lord
3. Thanks be to God
4. Be not afraid
5. He that shall endure
   Holy, Holy
6. And then shall your light
N.º 7. For He shall give his Angels
   Baal we cry to thee
8. Cast thy burden
   The fire descends
9. Woe to him
10. He watching over Israel
11. Behold! God the Lord
12.

N.º 1

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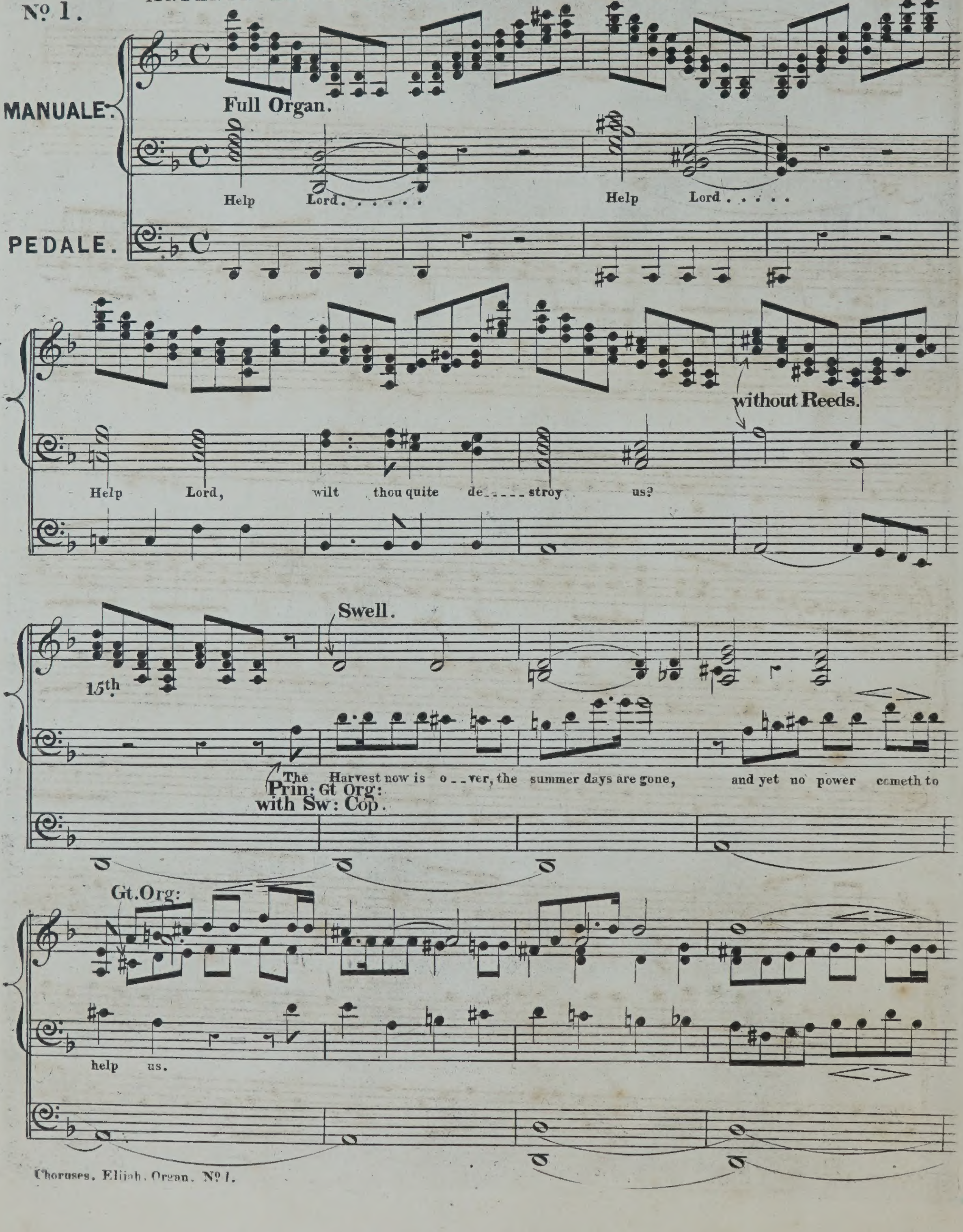
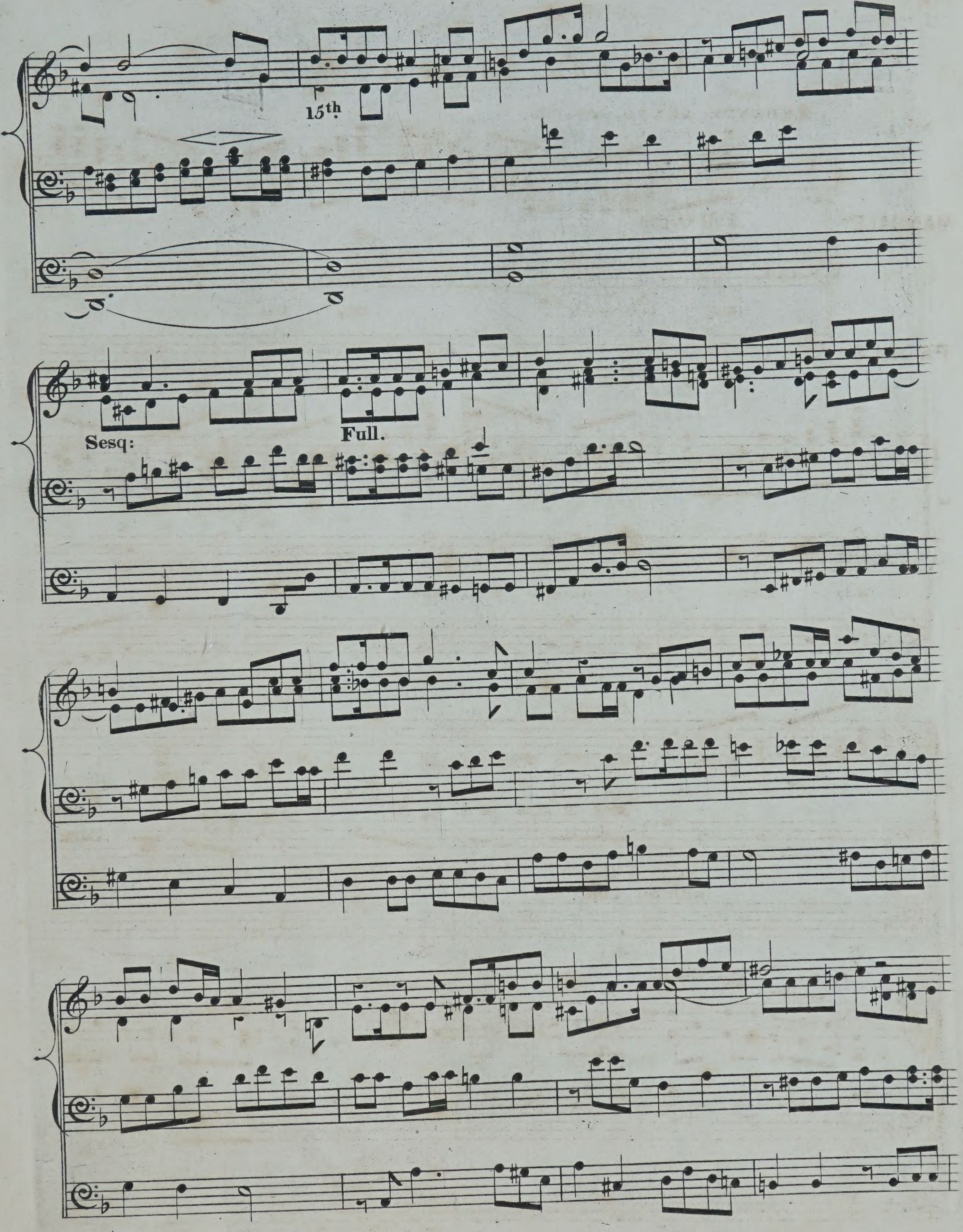
London, Ewer & C.º 87, Regent S.t

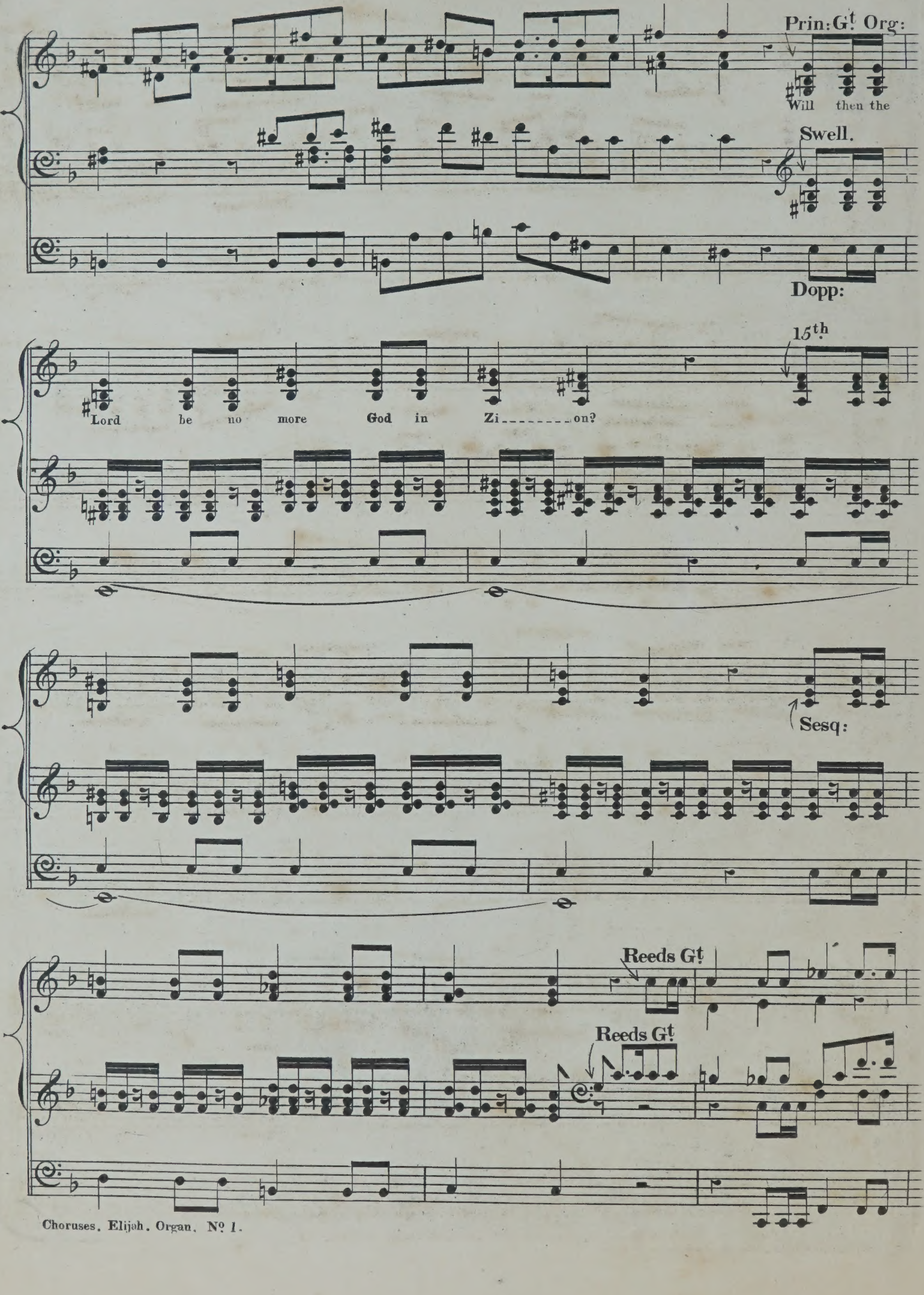
CHORUS.—"HELP LORD."

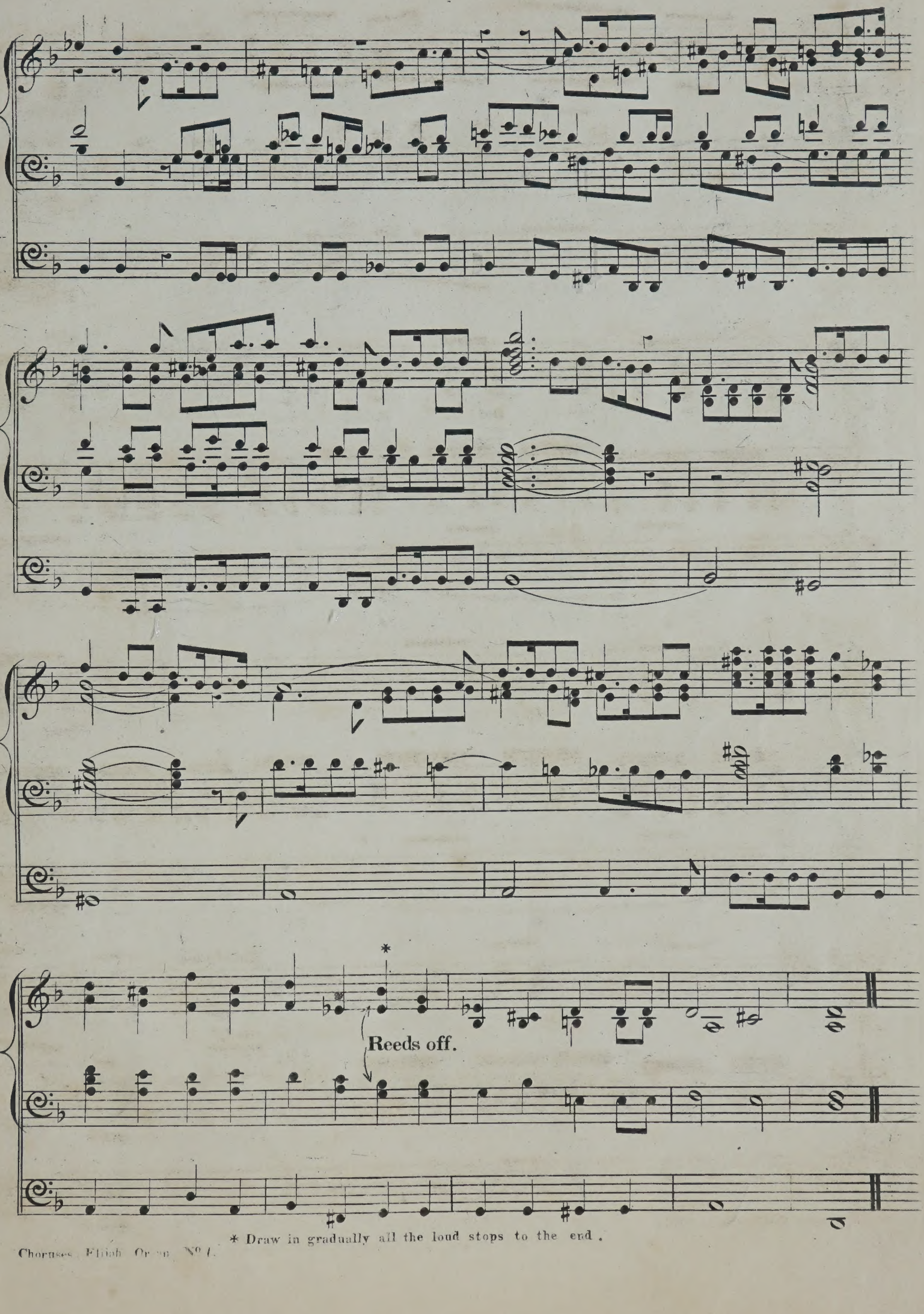
No 1.

ANDANTE LENTO. ♩ = 76.


MANUALE.
PEDALE.
Full Organ.
Help Lord. . . . . .
Help Lord. . . . .
Help Lord, wilt thou quite de-stroy us?
without Reeds.
15th
Swell.
The Harvest now is o-ver, the summer days are gone, and yet no power cometh to
Prin: Gt Org: with Sw: Cop.
Gt.Org:
help us.


15th
Sesq:
Full.


Prin: Gt. Org:
Will then the
Swell.
Dopp:
15th.
Lord be no more God in Zi——on?
Sesq:
Reeds Gt.
Reeds Gt.



Reeds off.

* Draw in gradually all the loud stops to the end.

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6. And then shall your light
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8. Cast thy burden | The fire descends
9. Woe to him
10. He watching over Israel
11. Behold! God the Lord
12.

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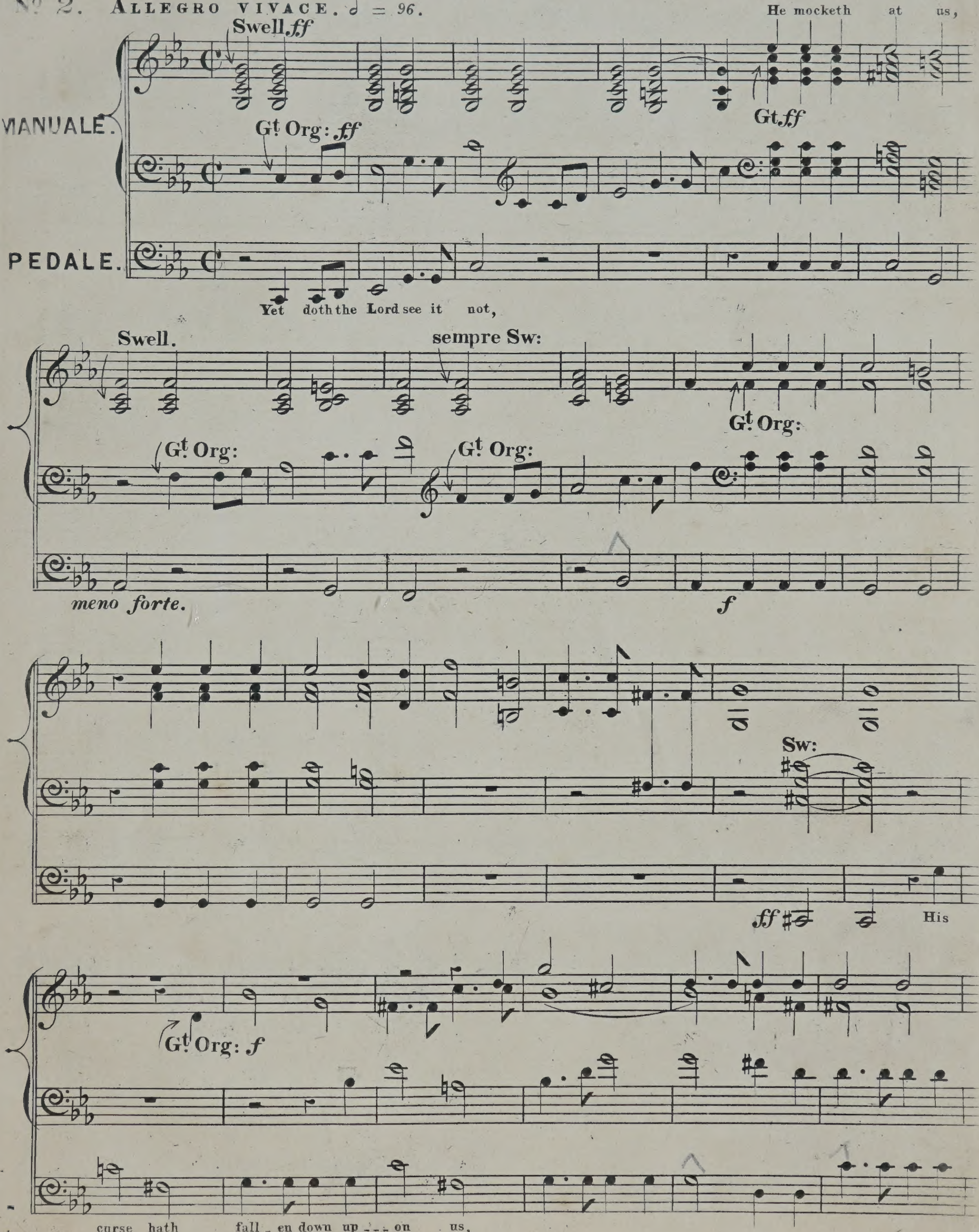
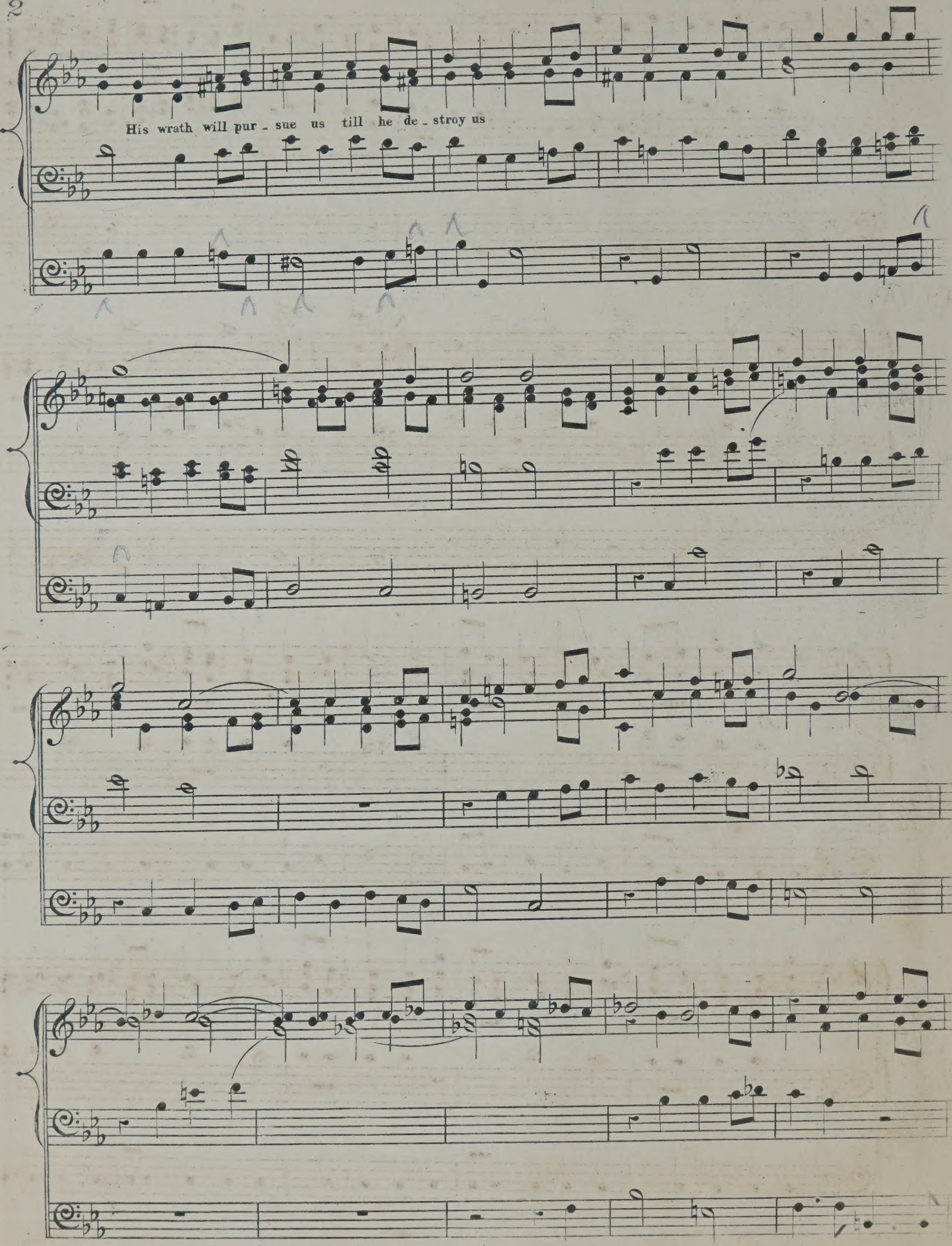
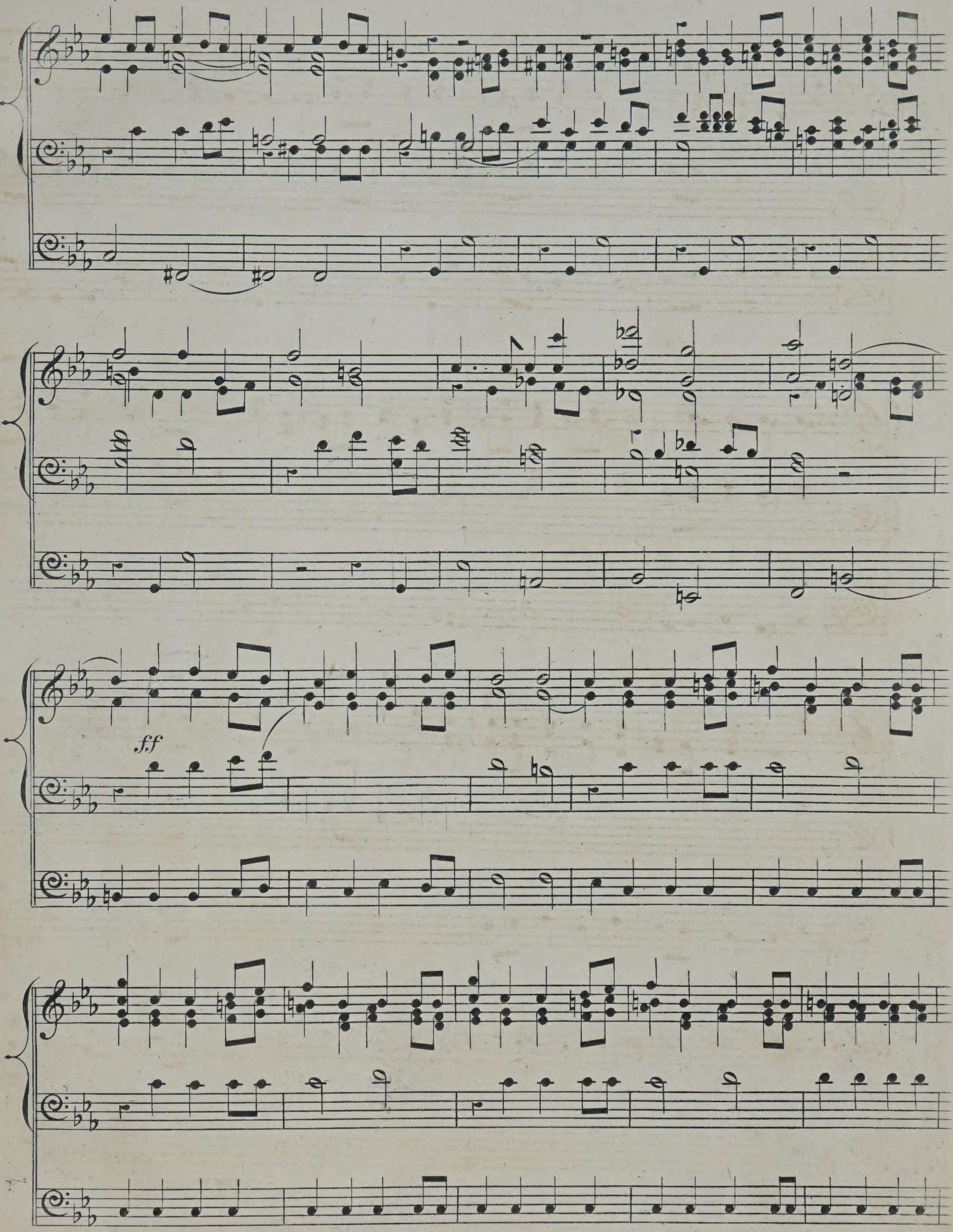
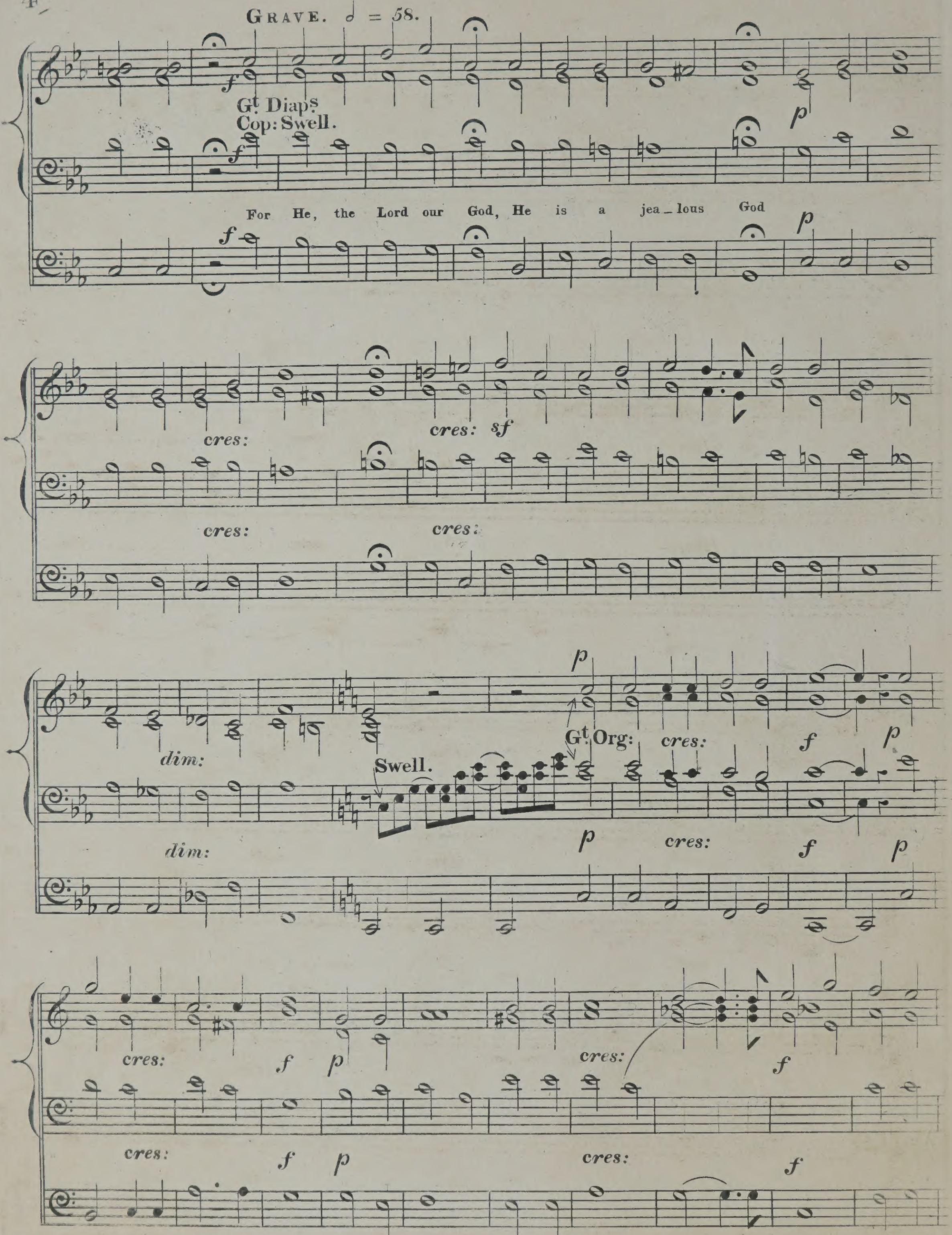
CHORUS._"YET DOTH THE LORD."

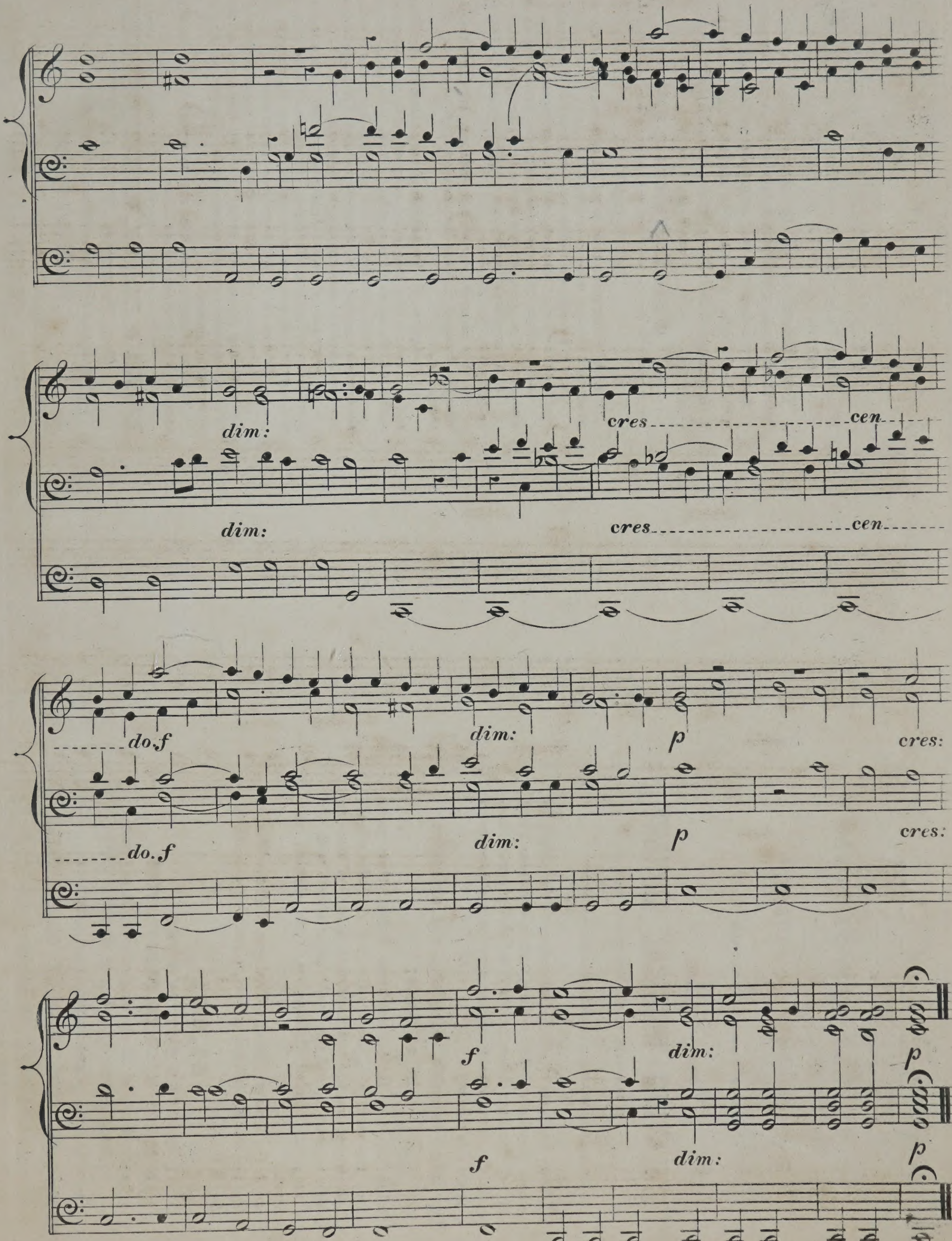
No. 2. ALLEGRO VIVACE. 𝅗𝅥 = 96.


He mocketh at us,
Swell ff
MANUALE.
Gt. Org: ff
Gt. ff
PEDALE.
Yet doth the Lord see it not,
Swell.
sempre Sw:
Gt. Org:
Gt. Org:
Gt. Org:
meno forte.
f
Sw:
ff
His
Gt. Org: f
curse hath fall_en down up_on us,


His wrath will pur - sue us till he de - stroy us


ff


GRAVE. 𝅗𝅥 = 58.
f
Gt Diaps.
Cop: Swell.
p
For He, the Lord our God, He is a jea_lous God
cres:
cres: sf
dim:
Swell.
Gt Org:
cres:
f
p


dim:
cres
cen
dim:
cres
cen
do. f
dim:
p
cres:
do. f
dim:
p
cres:
f
dim:
p
f
dim:
p

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   Baal we cry to thee
8. Cast thy burden
   The fire descends
9. Woe to him
10. He watching over Israel
11. Behold! God the Lord
12.

No 3

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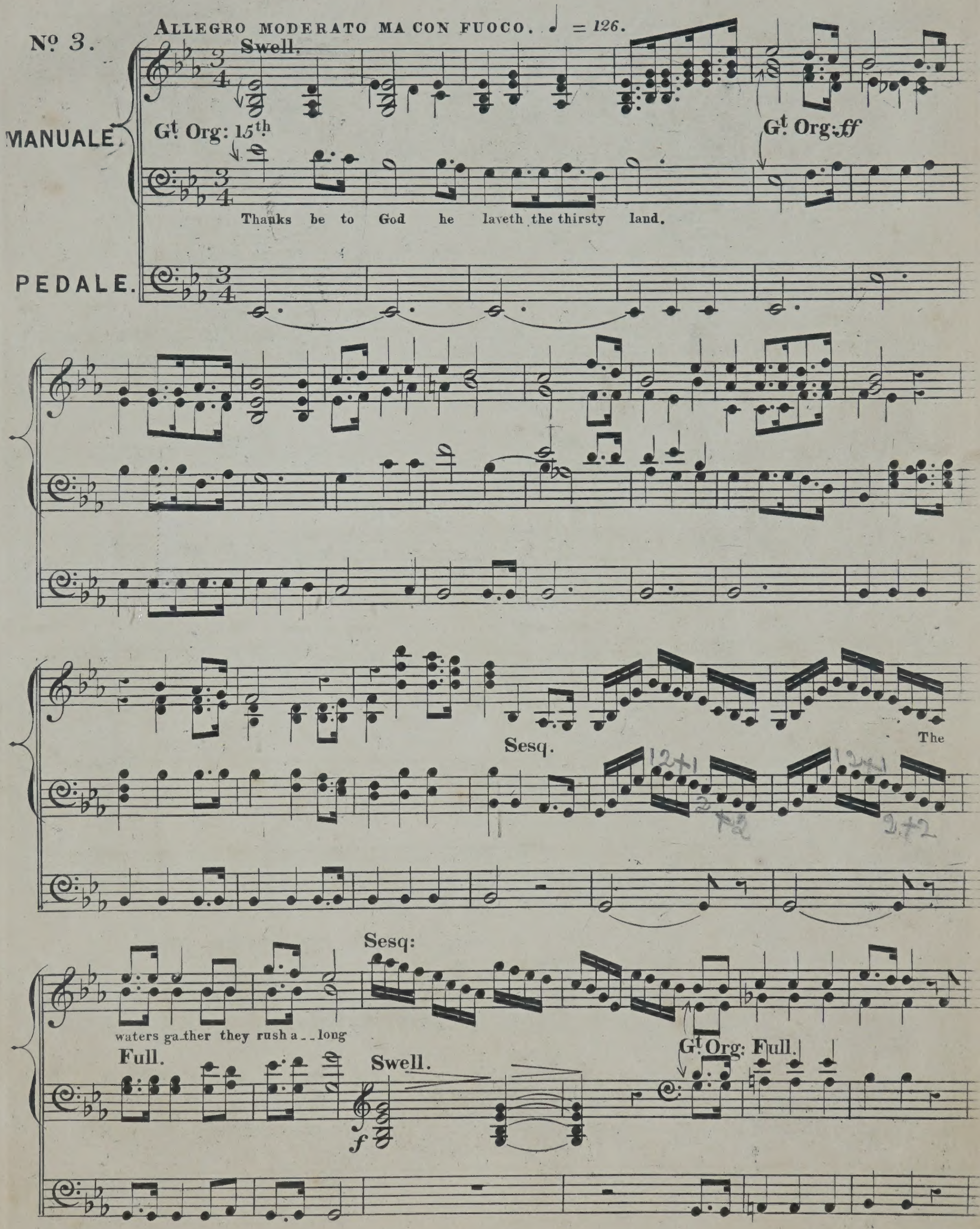
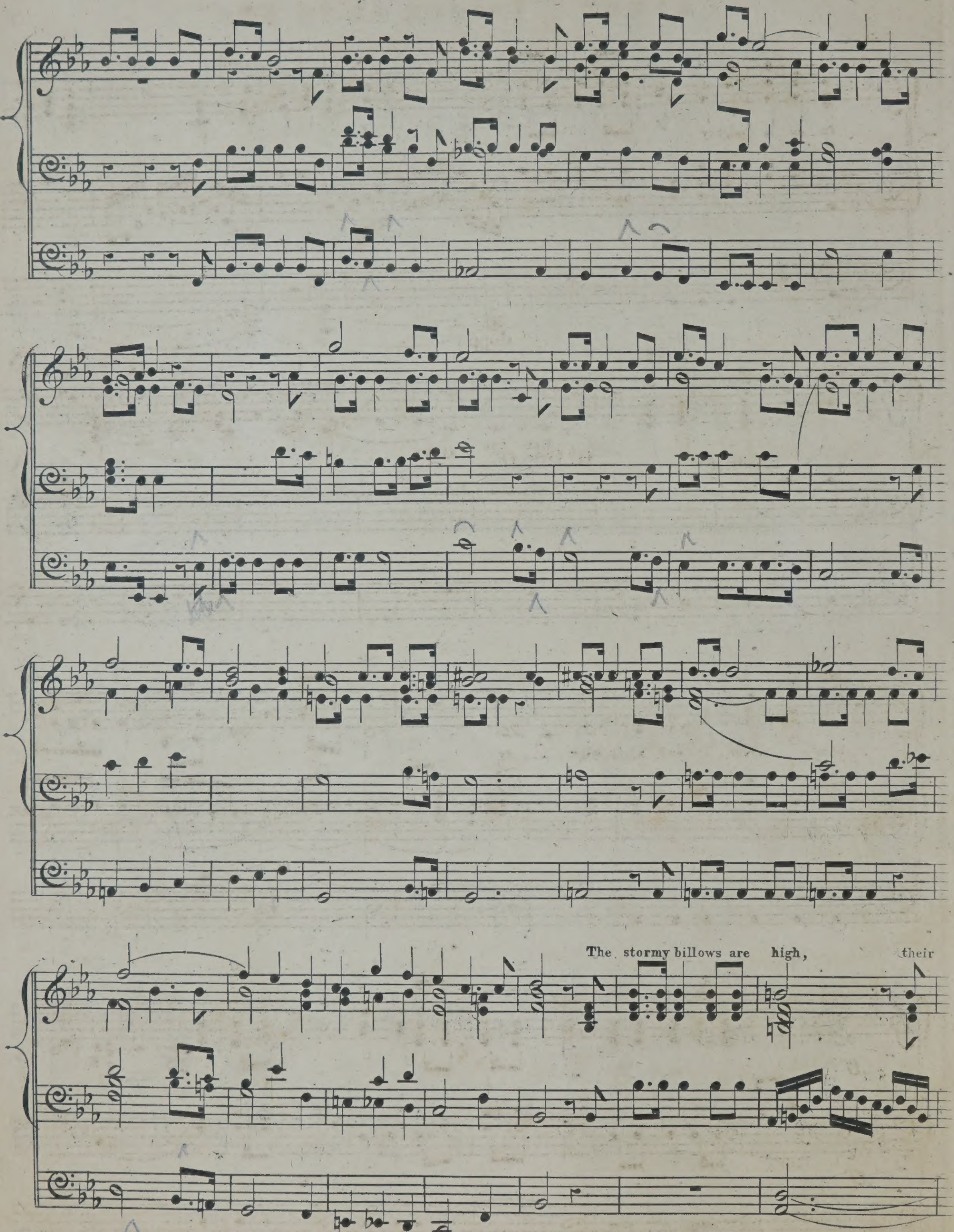
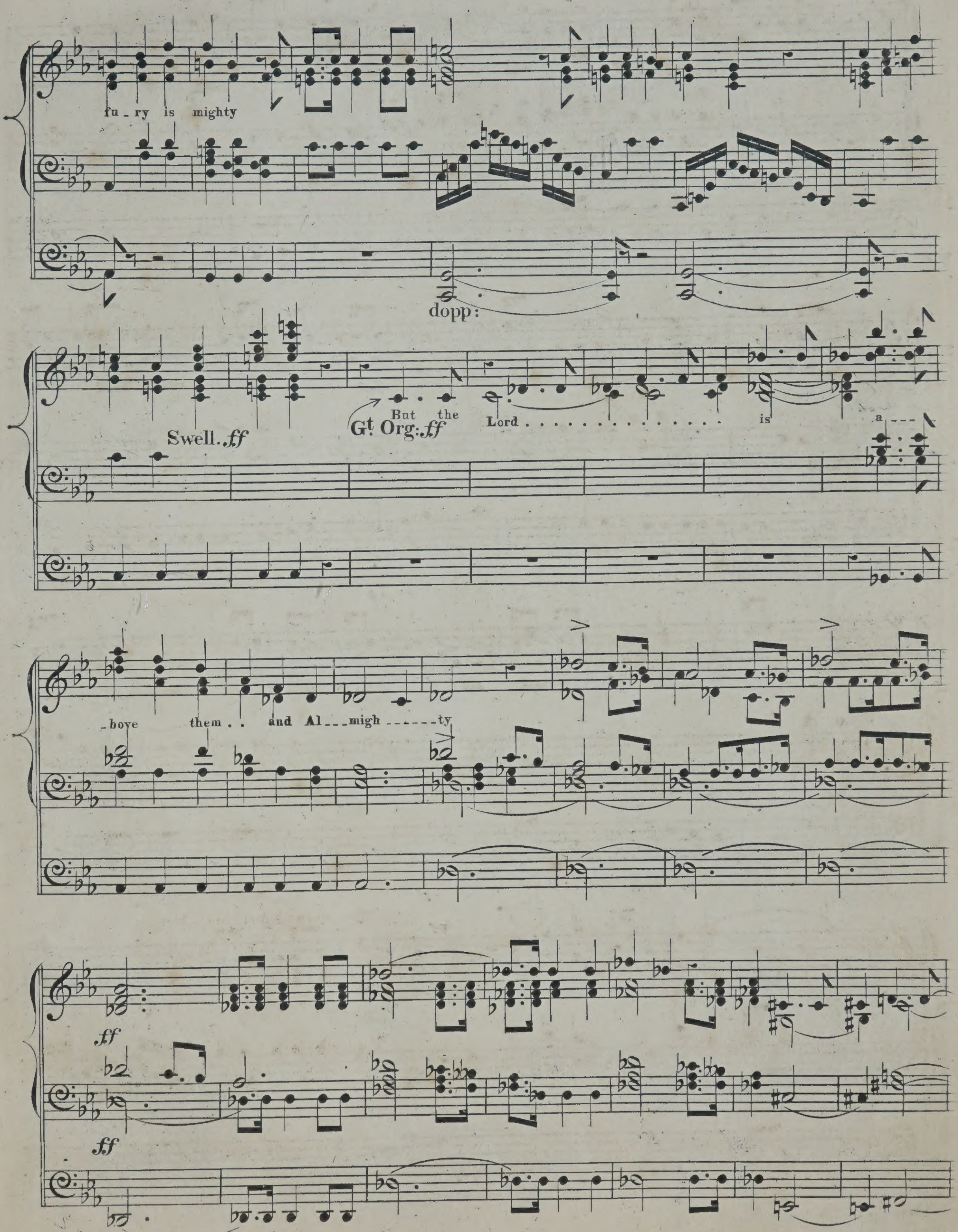
CHORUS.—"THANKS BE TO GOD."

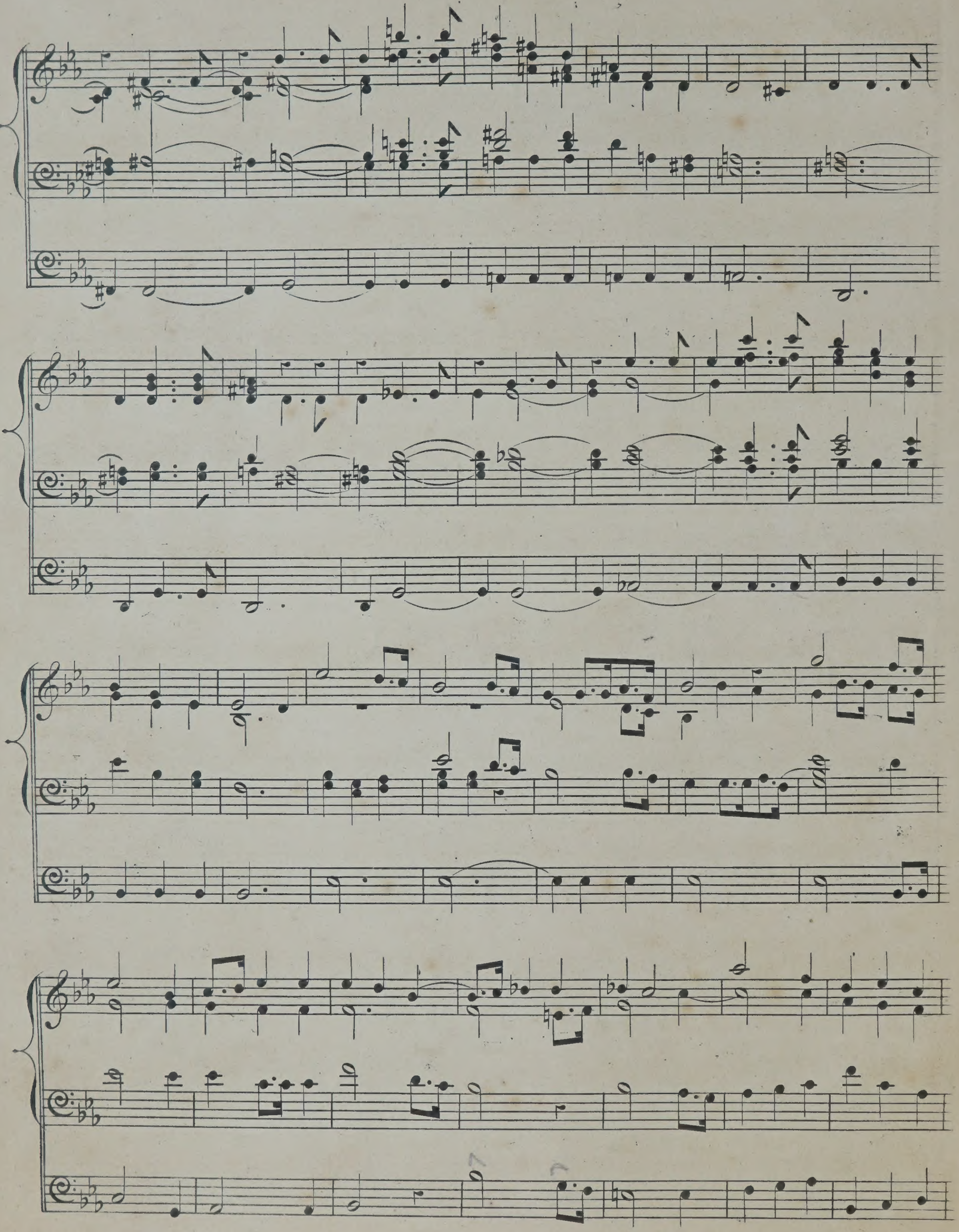
No. 3.

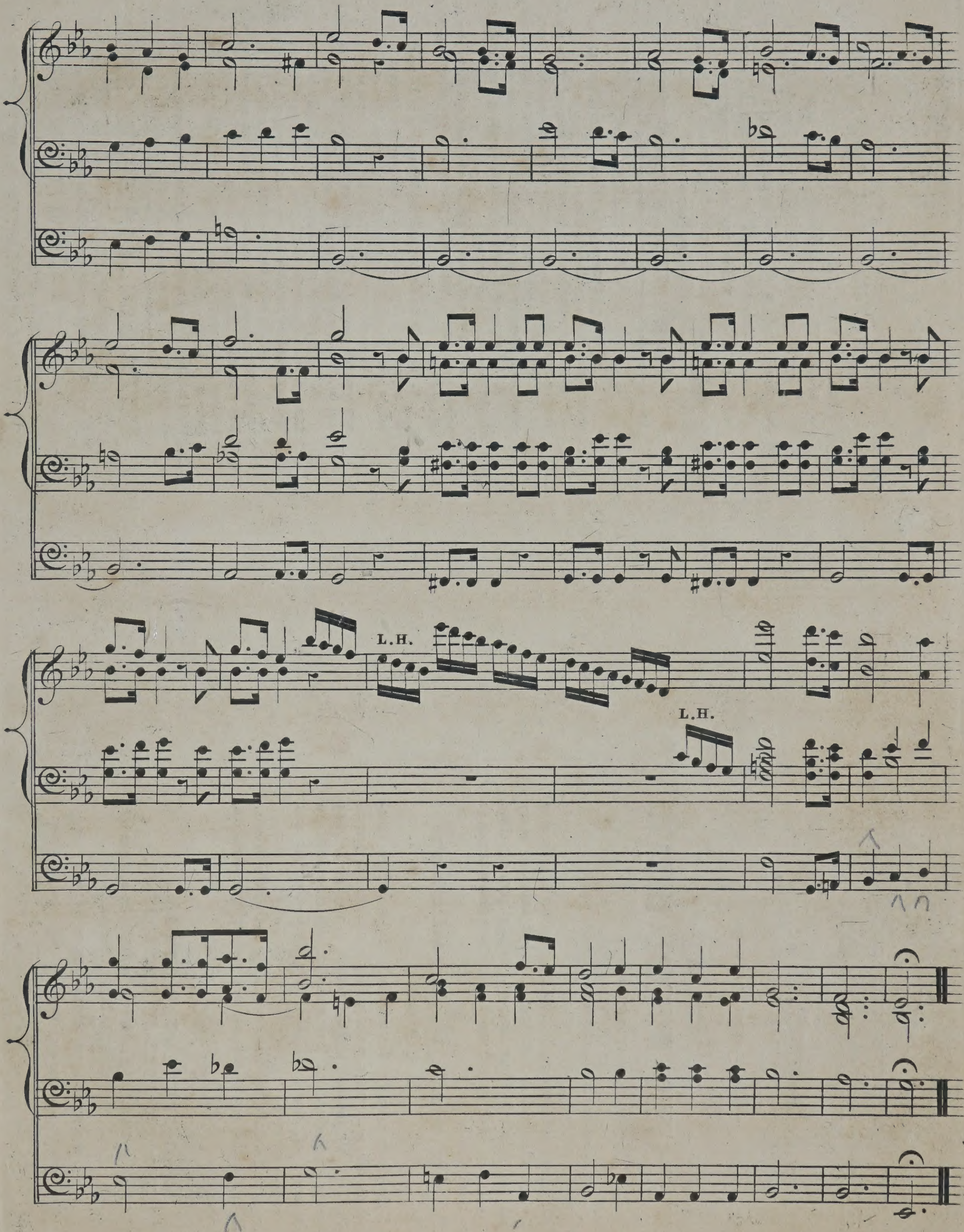
ALLEGRO MODERATO MA CON FUOCO. ♩ = 126.


Swell.
MANUALE.
Gt. Org: 15th
Thanks be to God he laveth the thirsty land.
Gt. Org: ff
PEDALE.
Sesq.
12+1
2+2
12+1
2+2
The
waters ga_ther they rush a_ _long
Full.
Sesq:
Swell.
f
Gt. Org: Full.


The stormy billows are high, their


fu_ry is mighty
dopp:
Swell. ff
Gt Org: ff
But the Lord . . . . is a _ _ _
bove them . . and Al _ _migh_ _ _ _ _ _ty
ff
ff

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6. And then shall your light

N°. 7. For He shall give his Angels / Baal we cry to thee
8. Cast thy burden / The fire descends
9. Woe to him
10. He watching over Israel
11. Behold! God the Lord
12.

N° 4

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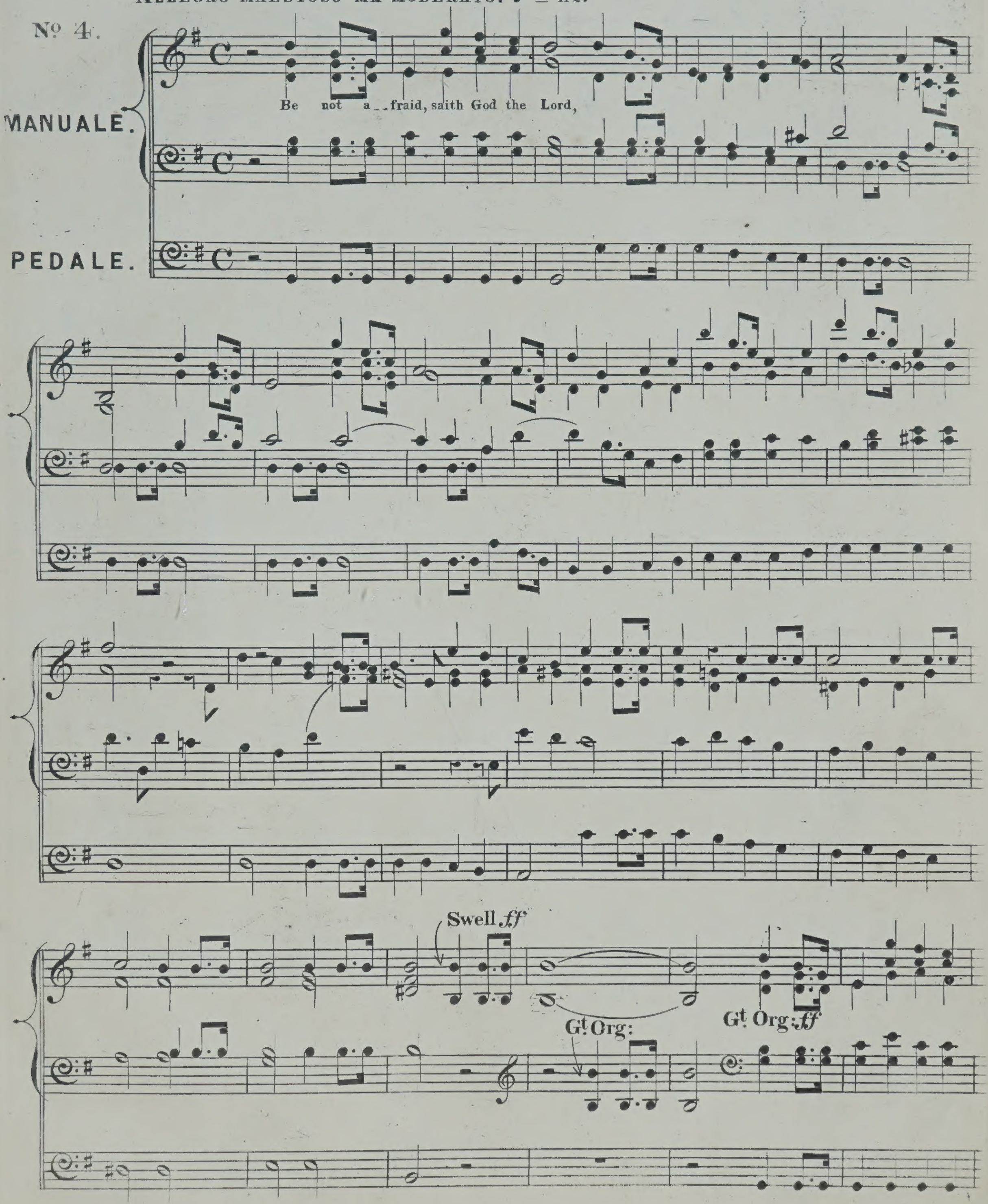
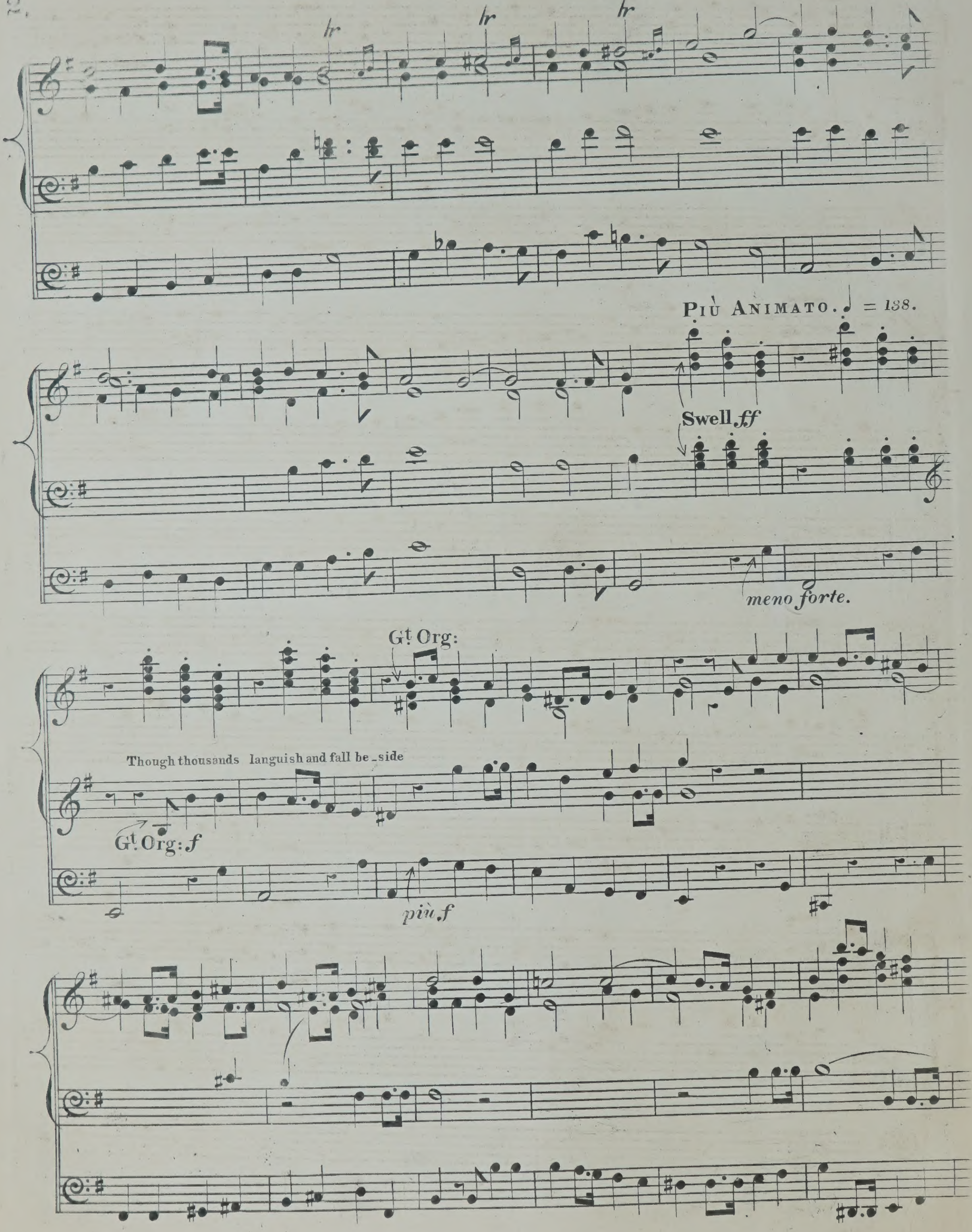
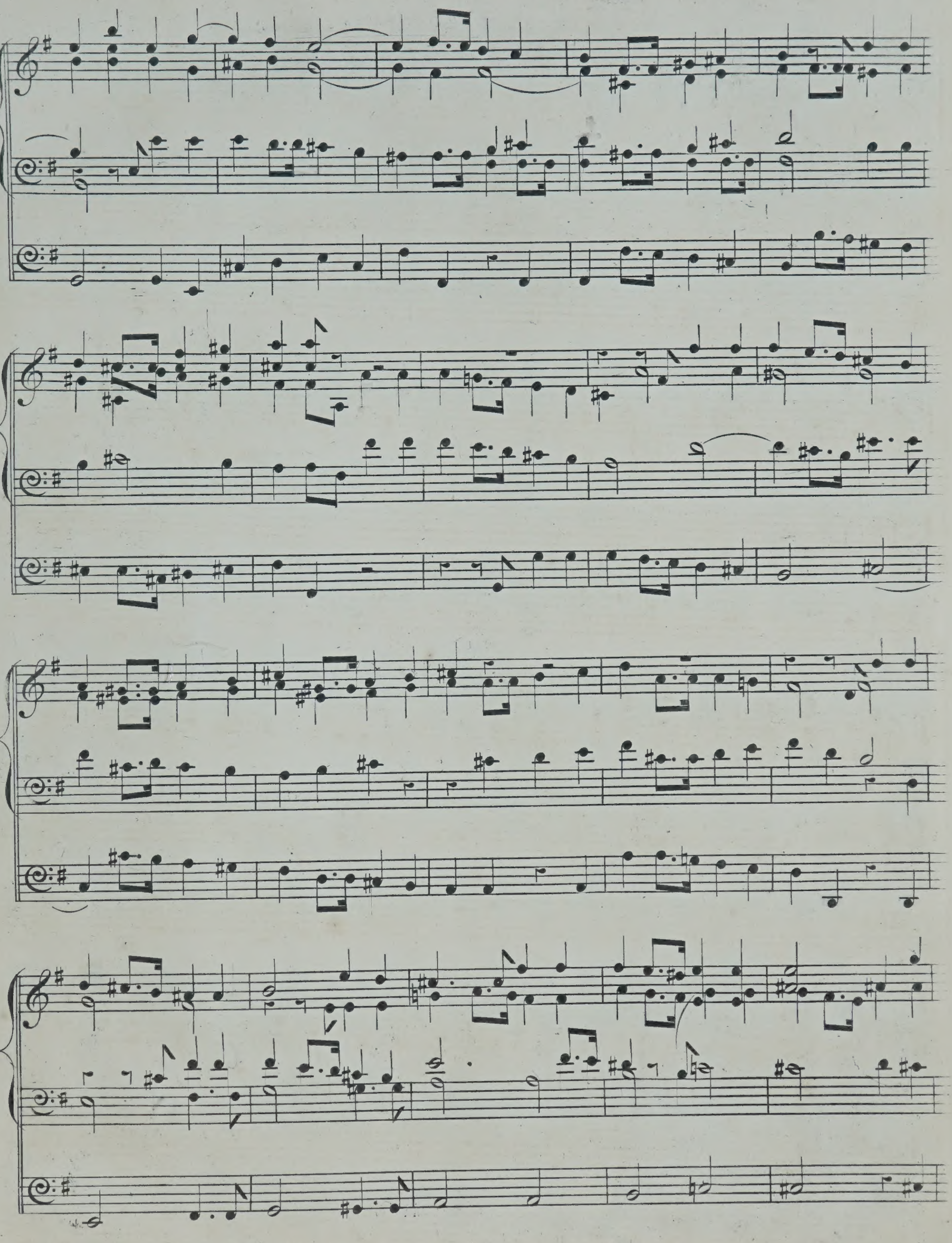
CHORUS.—"BE NOT AFRAID."

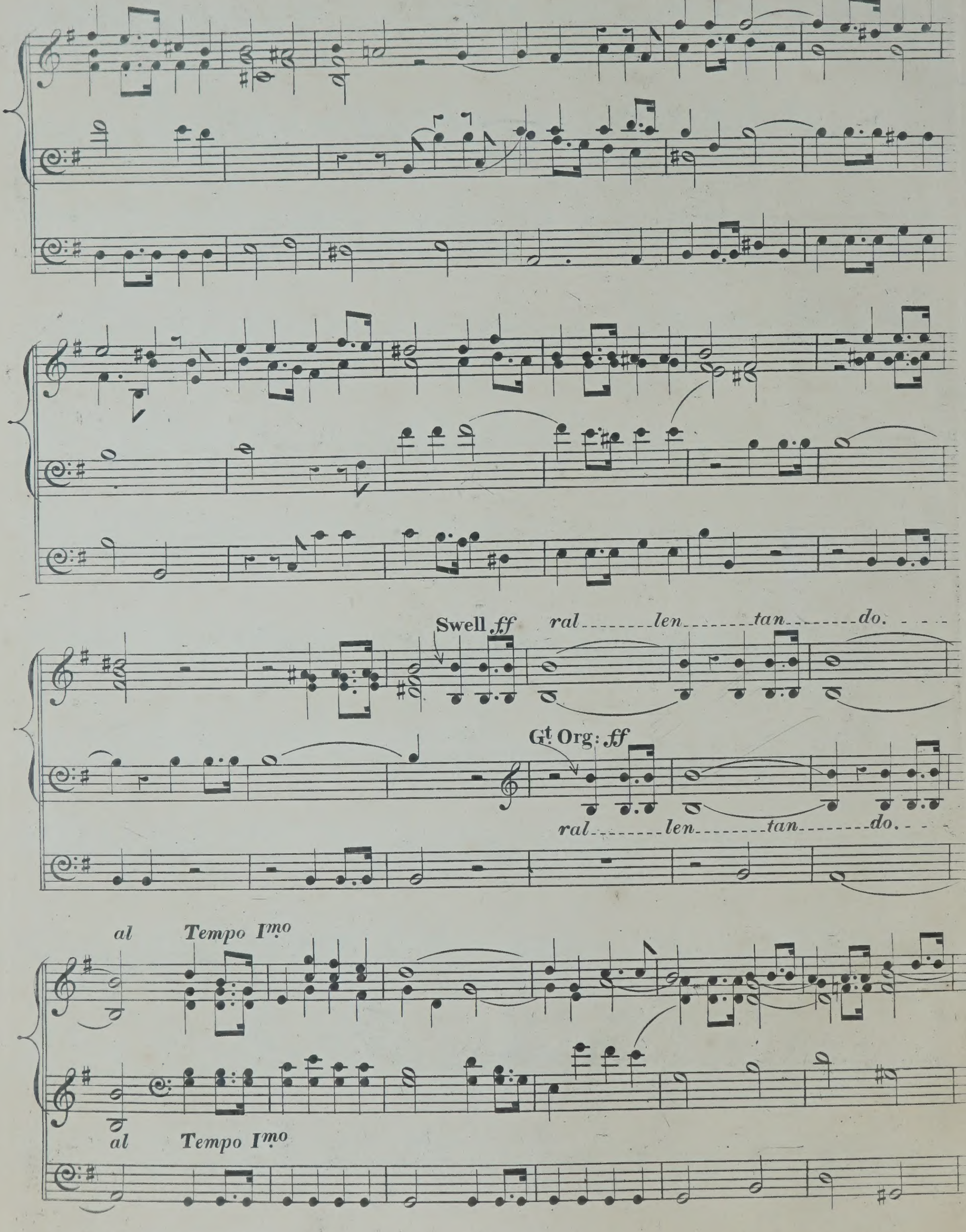
ALLEGRO MAESTOSO MA MODERATO. ♩ = 112.

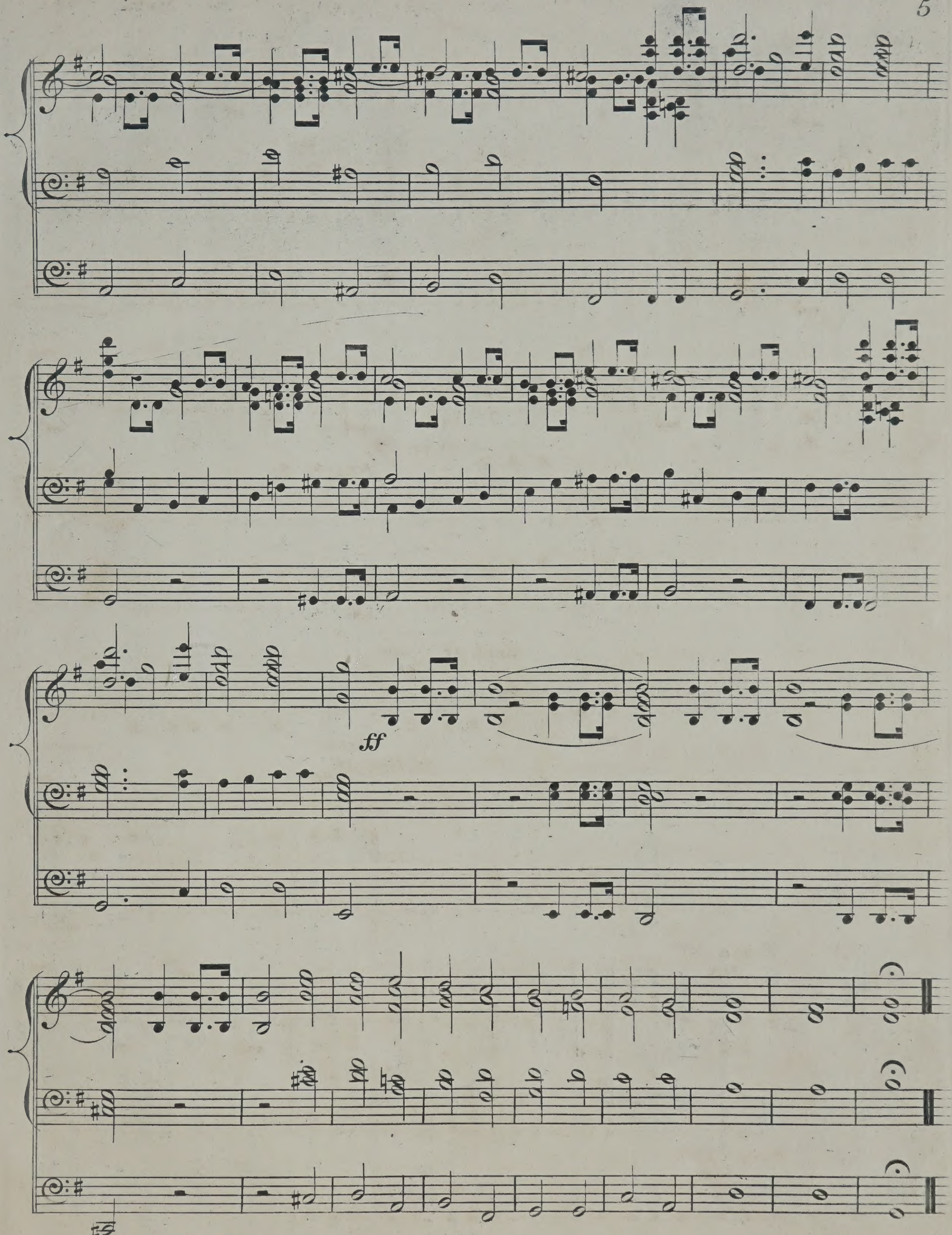
Nº 4.


MANUALE.
PEDALE.
Be not a-fraid, saith God the Lord,
Swell ff
Gt Org:
Gt Org: ff


tr
tr
tr
Più Animato. ♩ = 138.
Swell, ff
meno forte.
Gt Org:
Though thousands languish and fall be_side
Gt Org: f
più f




Swell ff
ral len tan do.
Gt Org: ff
ral len tan do.
al Tempo Imo
al Tempo Imo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8. { Cast thy burden / The fire descends }
9. Woe to him
10. He watching over Israel
11. Behold! God the Lord
12.

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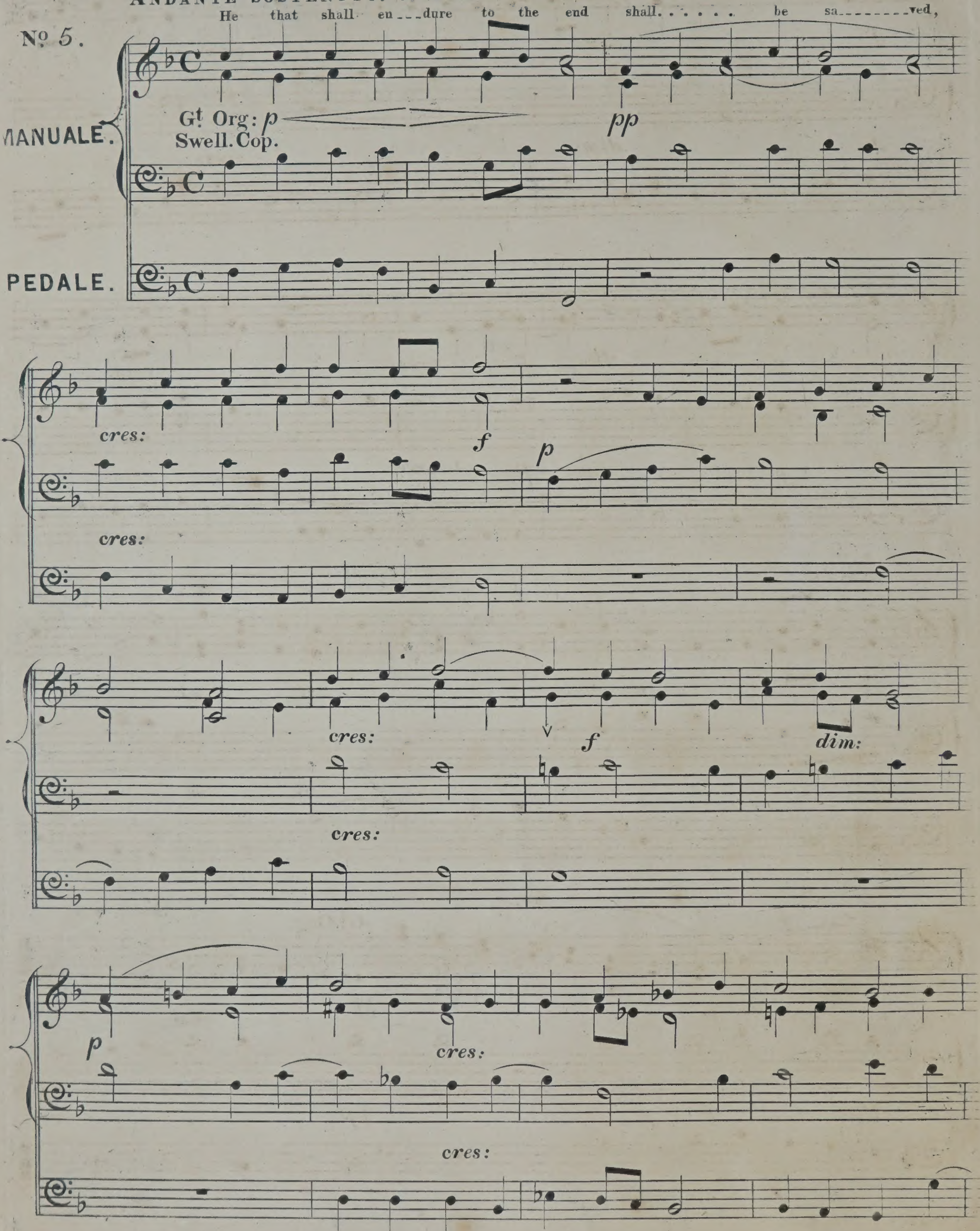
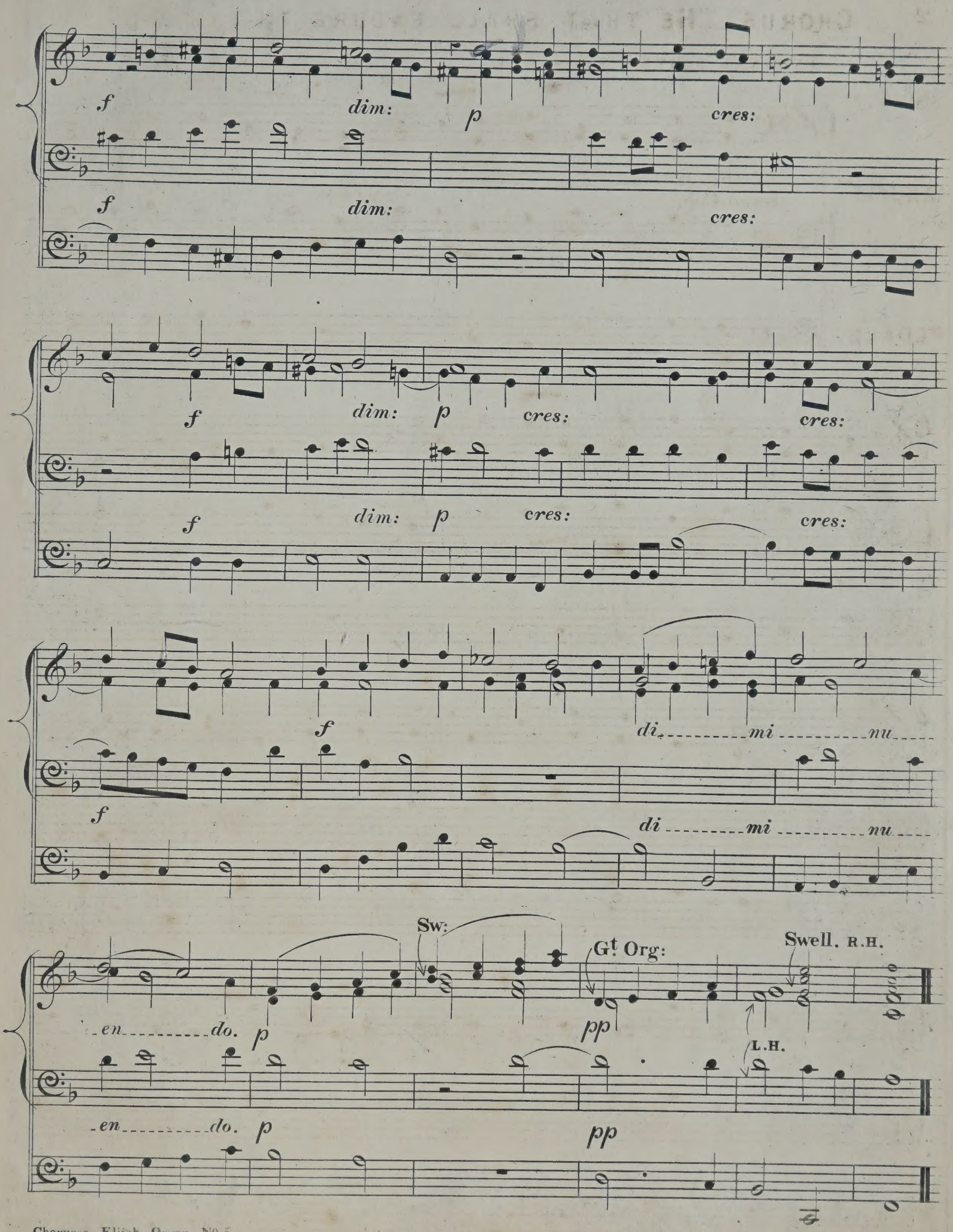
CHORUS.—"HE THAT SHALL ENDURE TO THE END."

No. 5.

ANDANTE SOSTENUTO. ♩ = 66.

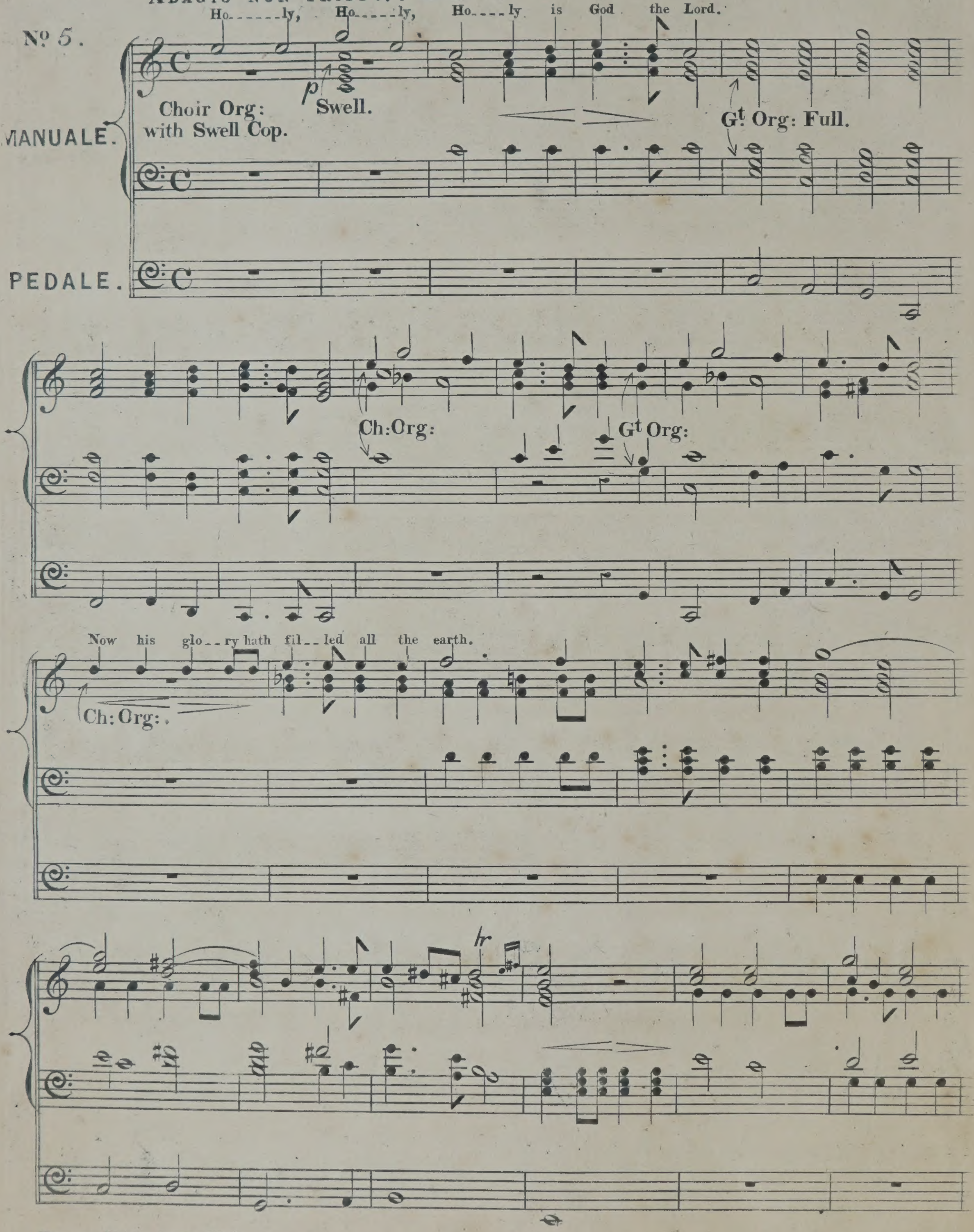

He that shall en—dure to the end shall...... be sa——ved,
MANUALE.
PEDALE.
Gt. Org: p
Swell. Cop.
pp
cres:
f
p
cres:
f
dim:
cres:
p
cres:
cres:

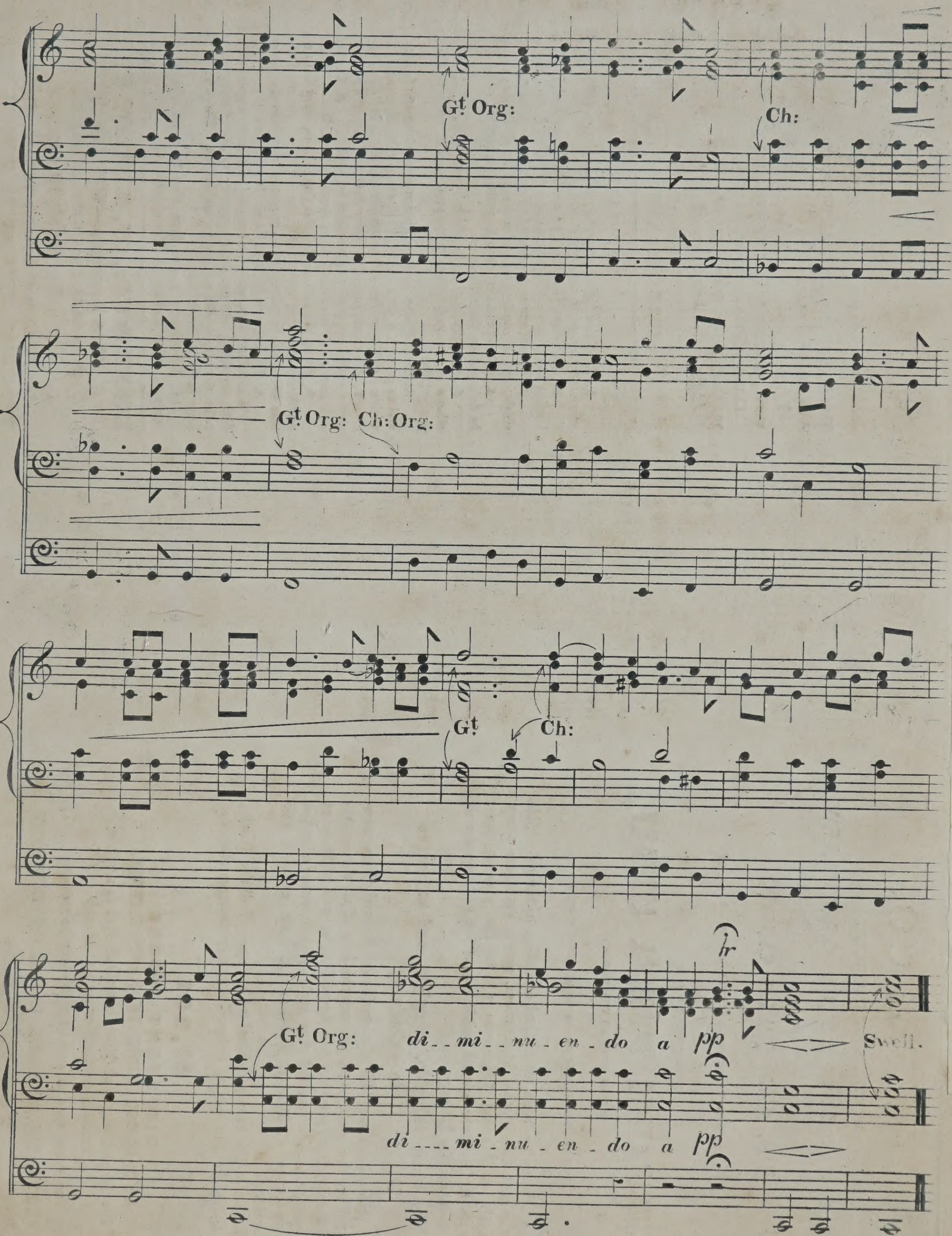

f
dim:
p
cres:
f
dim:
cres:
f
dim:
p
cres:
cres:
f
dim:
p
cres:
cres:
f
f
di mi nu
di mi nu
en do.
p
Sw:
Gt Org:
pp
Swell. R.H.
L.H.
en do.
p
pp

QUARTET AND CHORUS.—"HOLY, HOLY."

ADAGIO NON TROPPO. ♩ = 72.

Nº 5.


Ho_____ly, Ho_____ly, Ho____ly is God the Lord.
MANUALE.
PEDALE.
Choir Org: with Swell Cop.
p
Swell.
Gt Org: Full.
Ch:Org:
Gt Org:
Now his glo__ry hath fil__led all the earth.
Ch: Org:
tr


Gt Org:
Ch:
Gt Org:
Ch: Org:
Gt
Ch:
Gt Org:
di - mi - nu - en - do a pp
tr
Swell.
di - mi - nu - en - do a pp

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- 8. Cast thy burden
  - The fire descends
- 9. Woe to him
- 10. He watching over Israel
- 11. Behold! God the Lord
- 12.

No. 6

Ent. Sta. Hall.

Pr. 2/-

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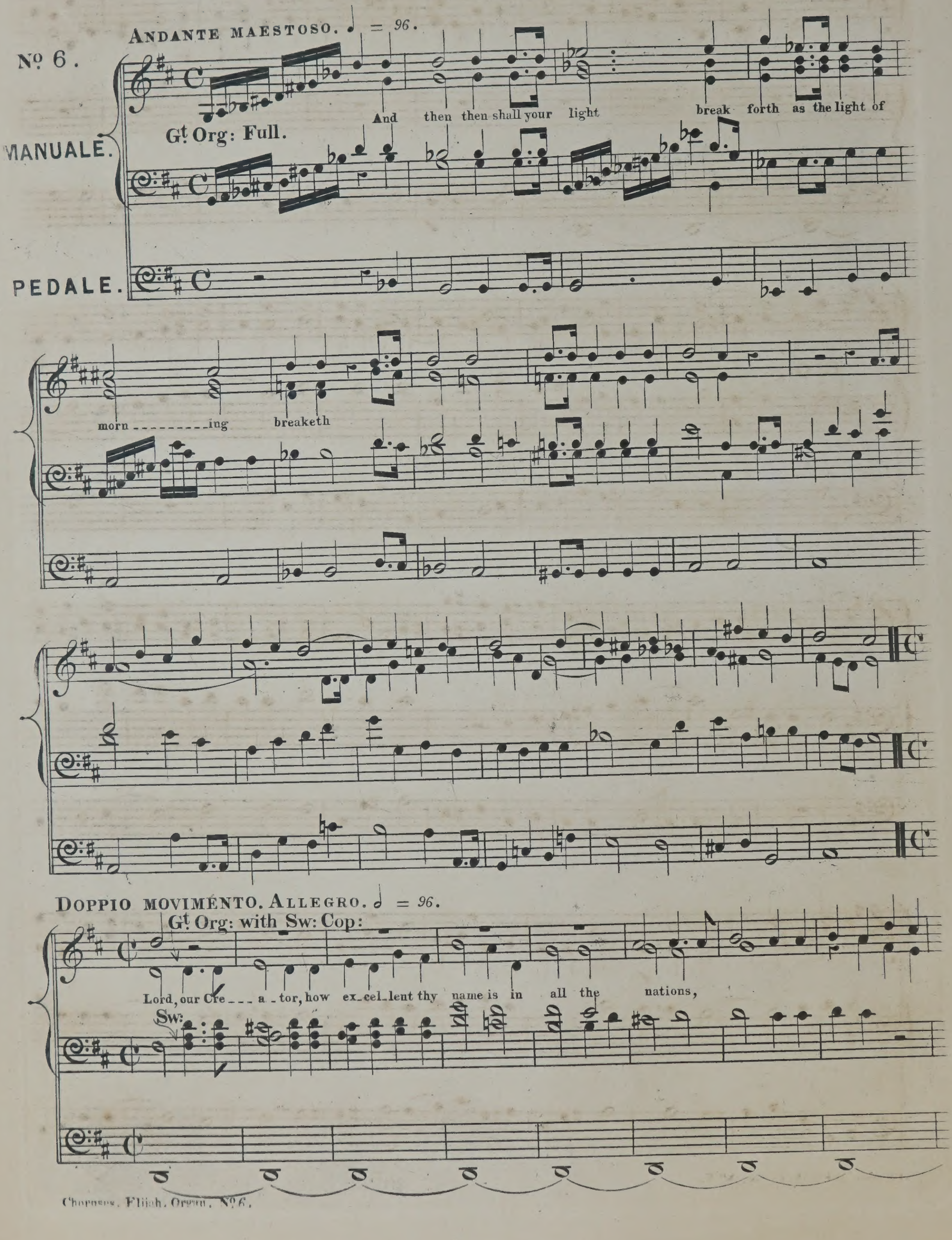
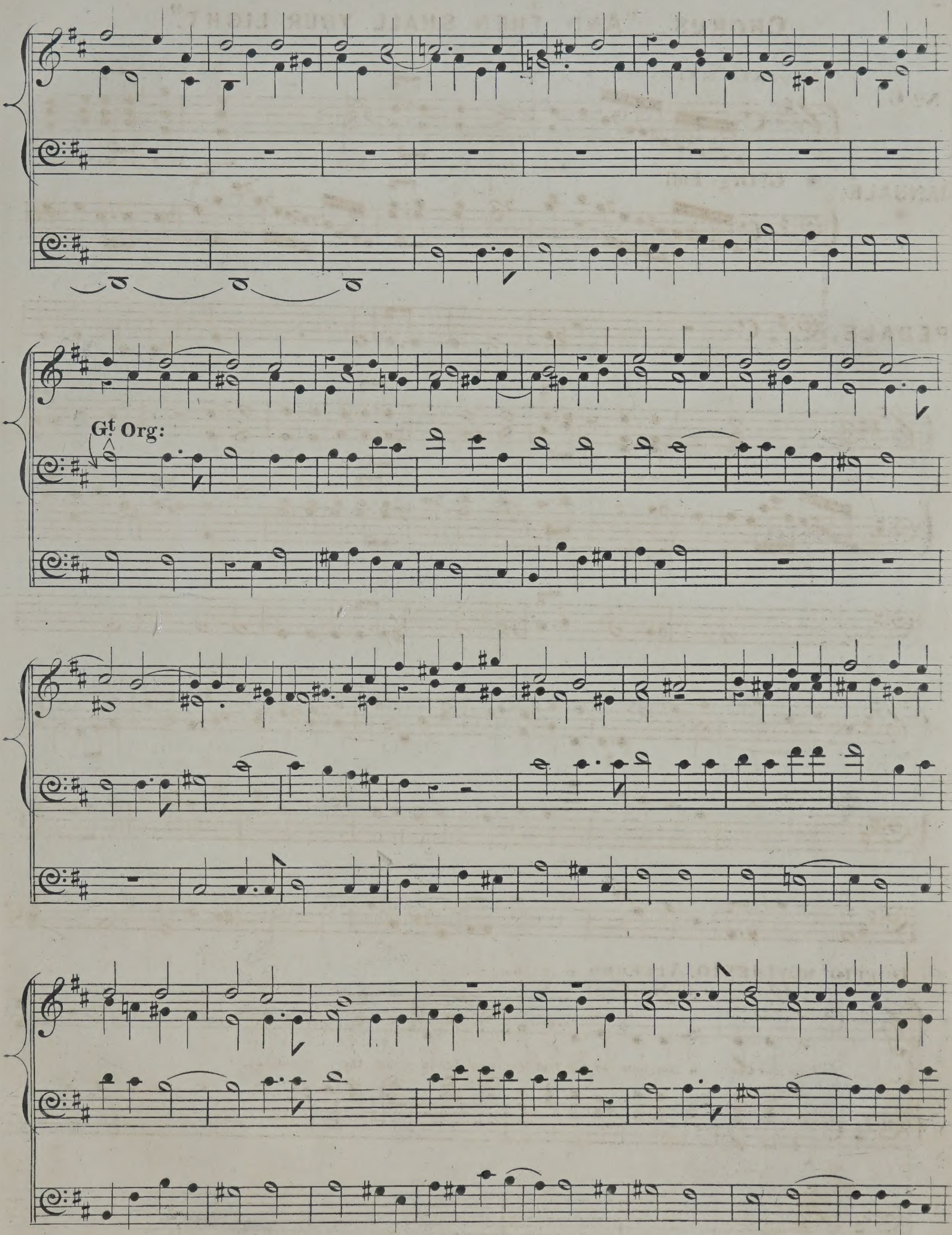
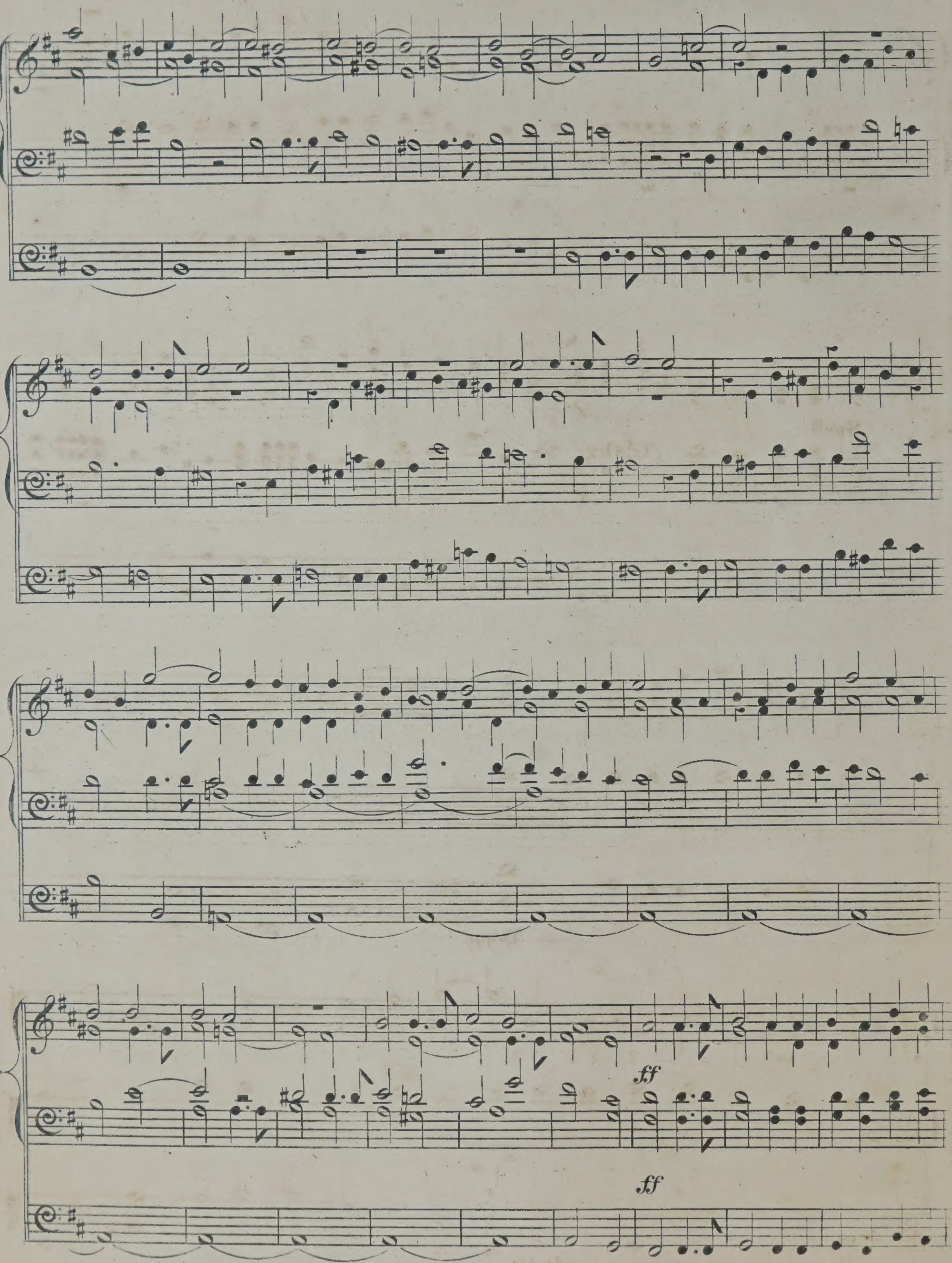
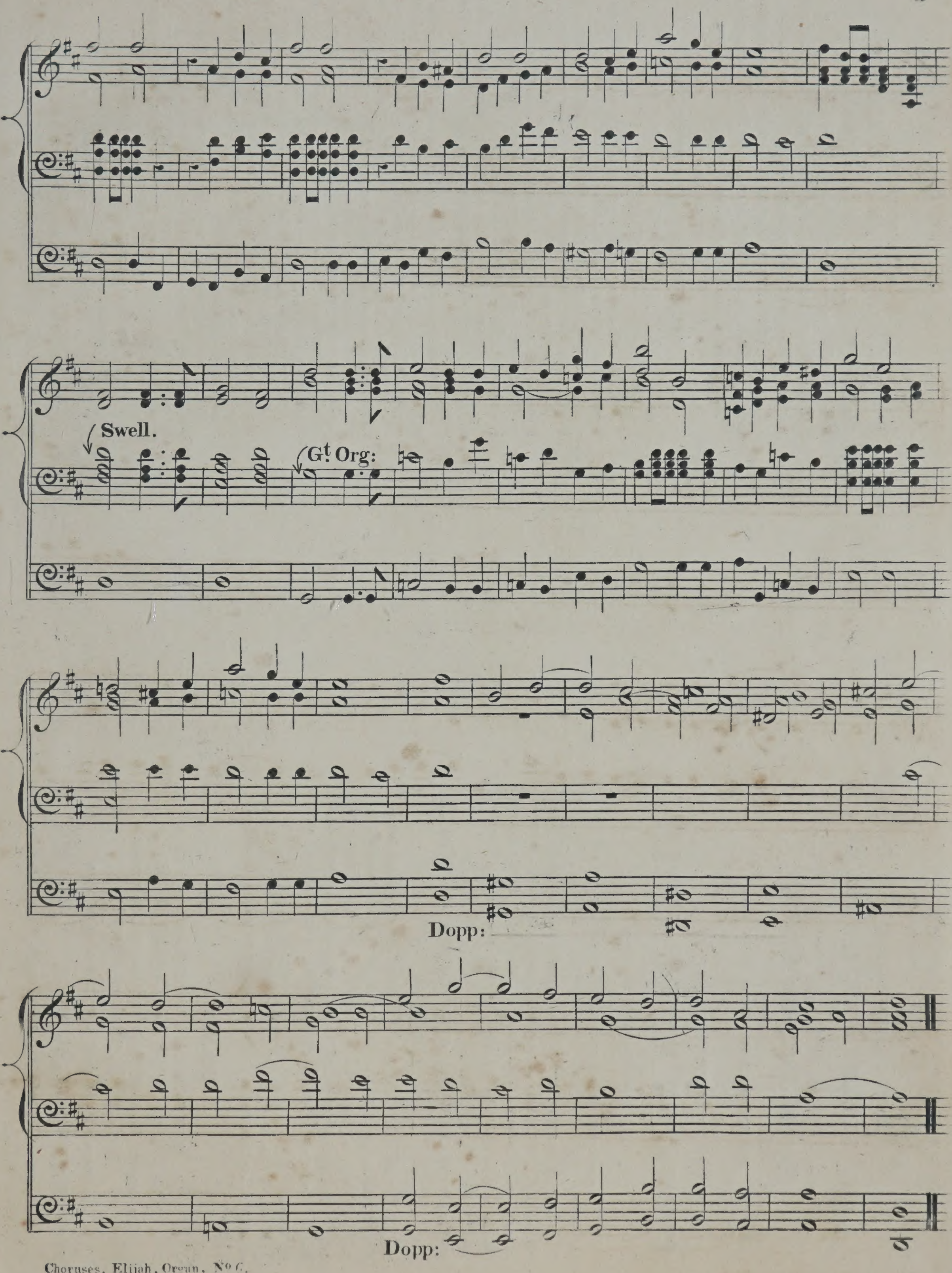
CHORUS.—"AND THEN SHALL YOUR LIGHT."

No 6.


ANDANTE MAESTOSO. ♩ = 96.
MANUALE.
PEDALE.
Gt Org: Full.
And then then shall your light break forth as the light of
morn_________ing breaketh
DOPPIO MOVIMENTO. ALLEGRO. 𝅗𝅥 = 96.
Gt Org: with Sw: Cop:
Sw:
Lord, our Cre___a_tor, how ex_cel_lent thy name is in all the nations,


Gt Org:


ff
ff


Swell.
G^t Org:
Dopp:
Dopp:

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   { The fire descends
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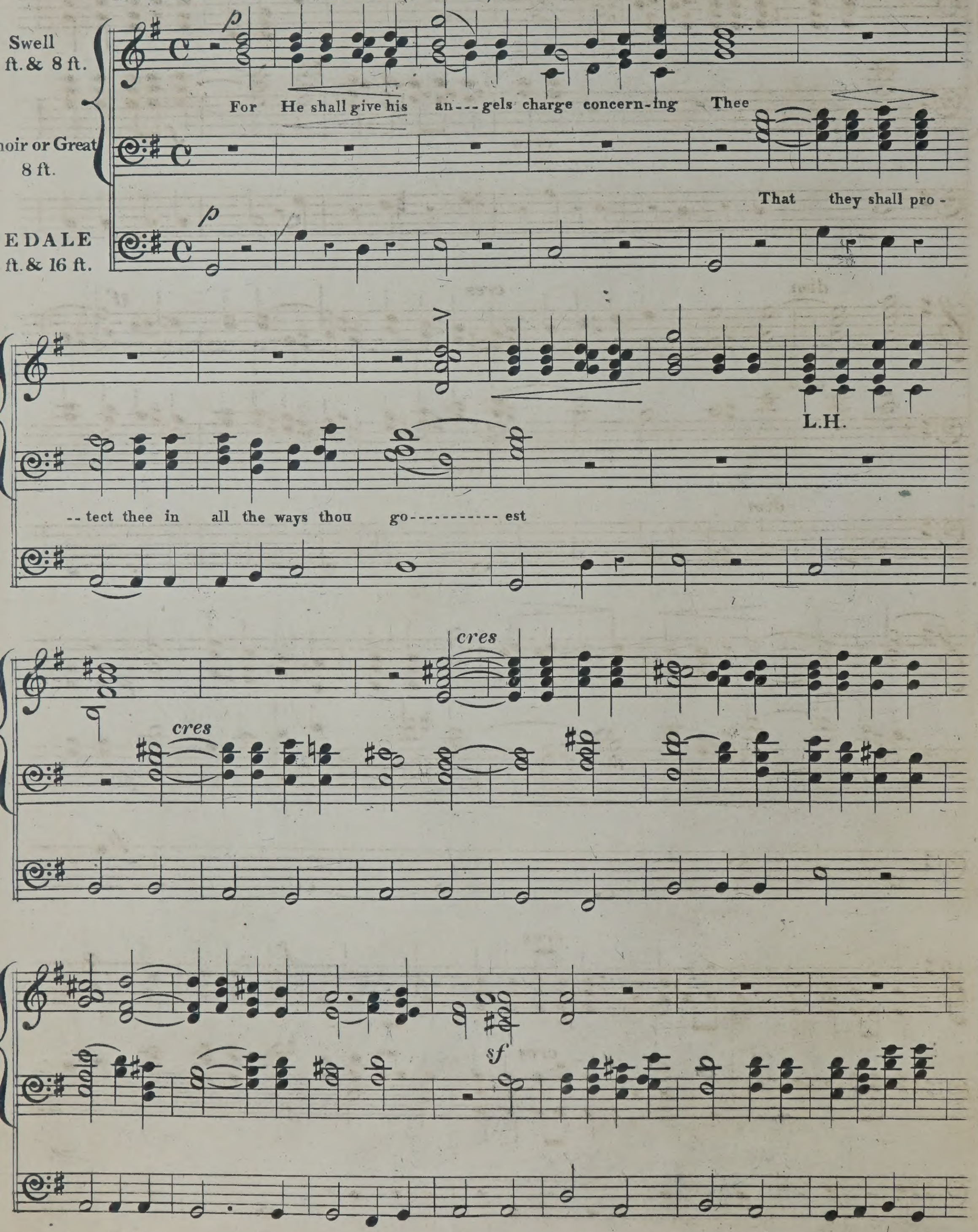
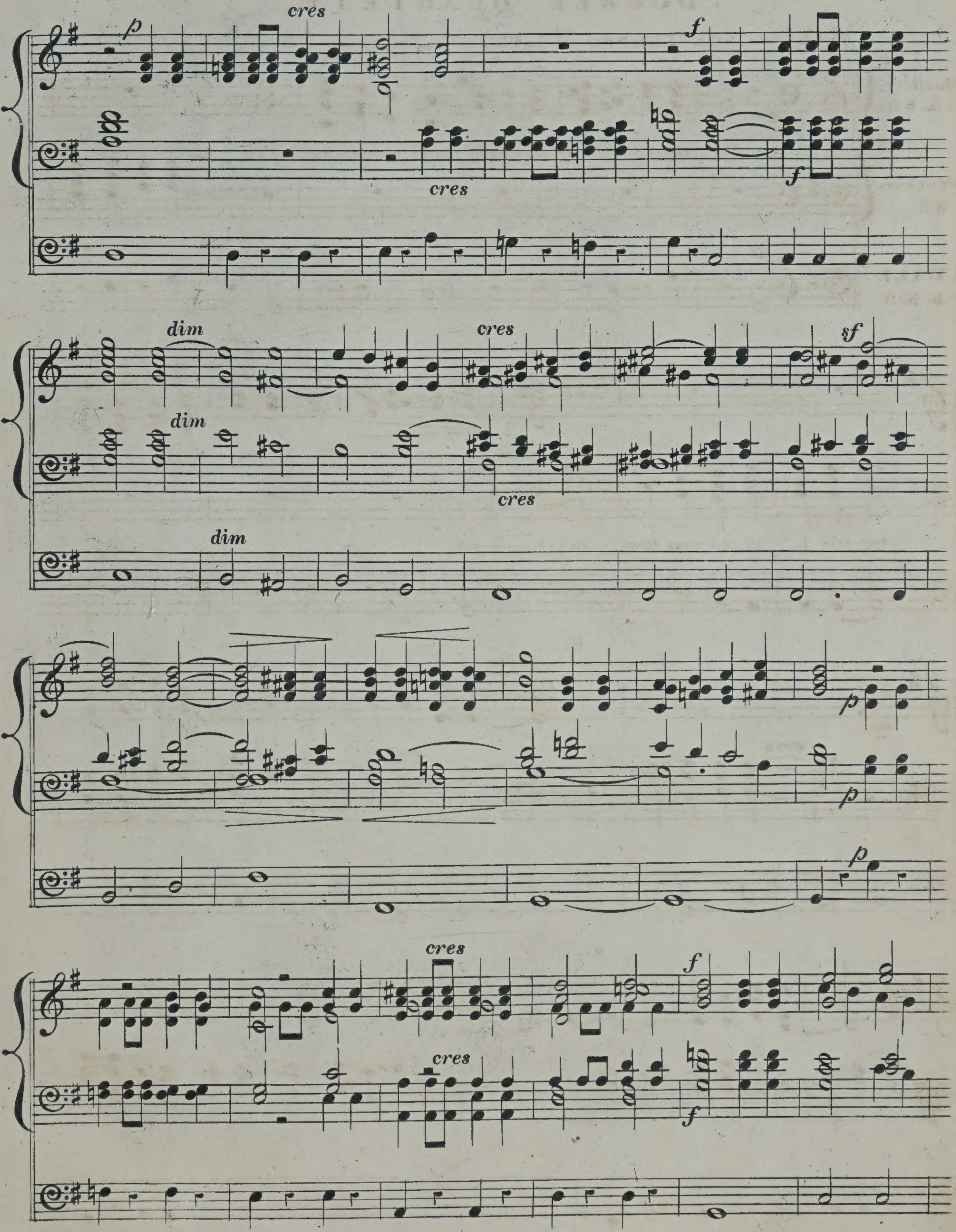
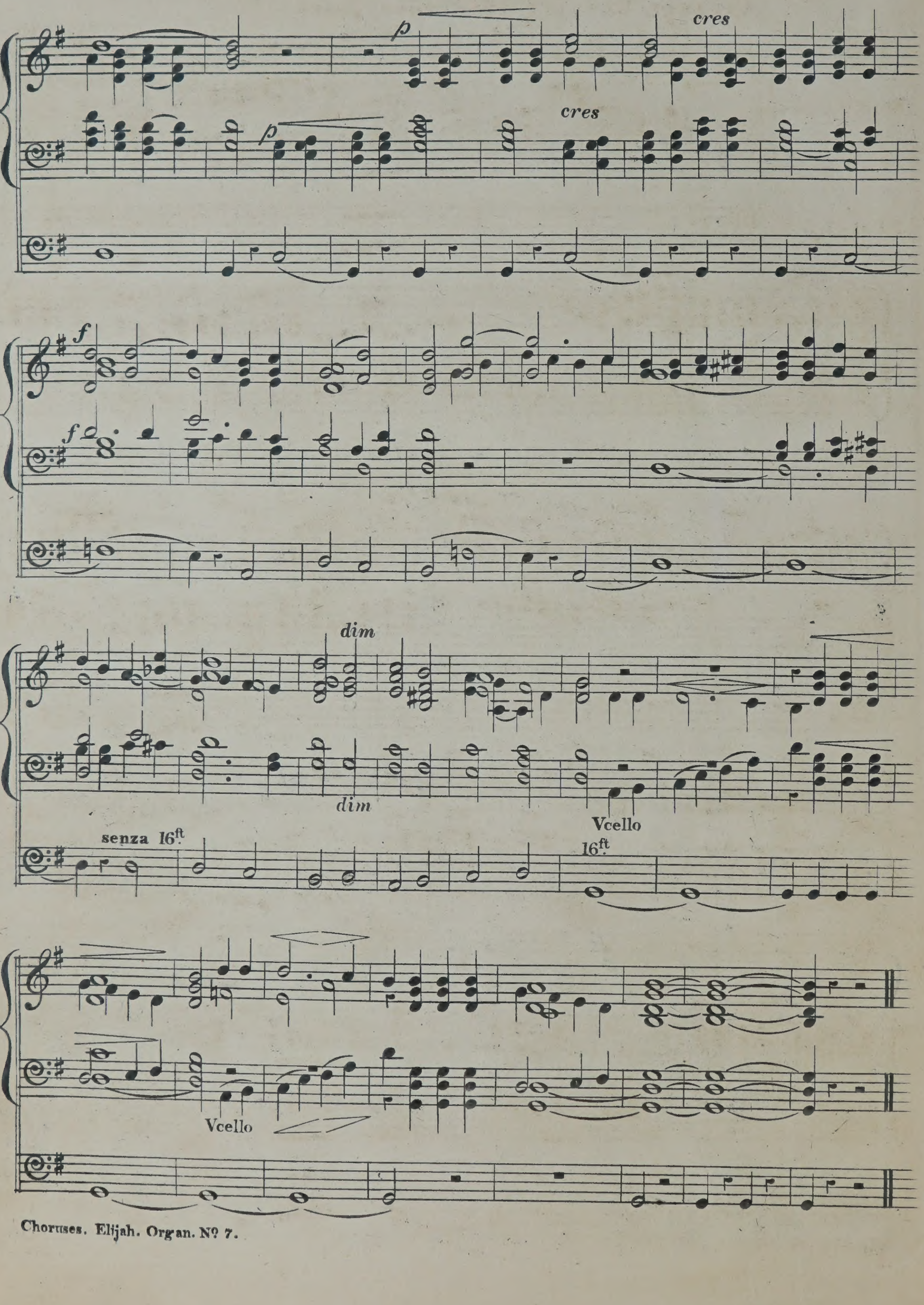
ALLEGRO NON TROPPO (♩ = 126)


Swell
ft. & 8 ft.
hoir or Great
8 ft.
EDALE
ft. & 16 ft.
p
For He shall give his an - - - gels charge concern - ing Thee
That they shall pro -
- - tect thee in all the ways thou go - - - - - - - - - - - est
L.H.
cres
cres
sf

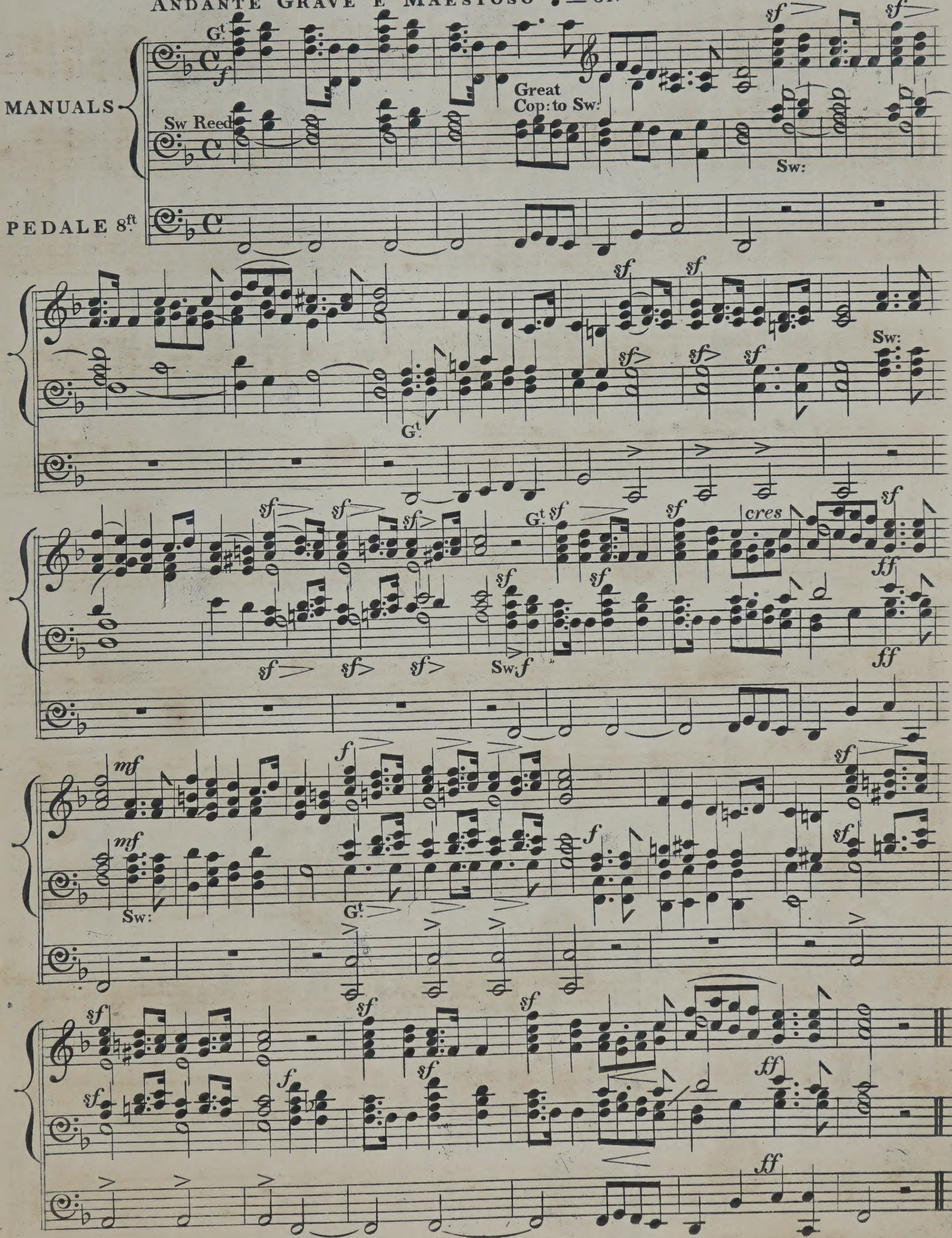

p
cres
f
f
cres
f
dim
dim
dim
cres
cres
sf
p
p
p
cres
cres
f
f


p
cres
cres
f
f
dim
dim
senza 16ft.
Vcello
16ft.
Vcello

Sep 20/05

CHORUS—BAAL, WE CRY TO THEE.

ANDANTE GRAVE E MAESTOSO ♩=84.


MANUALS
PEDALE 8ft
Gt.
f
Sw Reed
Great
Cop: to Sw:
sf
Sw:
Gt.
cres
ff
Sw. f
mf

166

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The fire descends
9. Woe to him
10. He watching over Israel
11. Behold! God the Lord
12.

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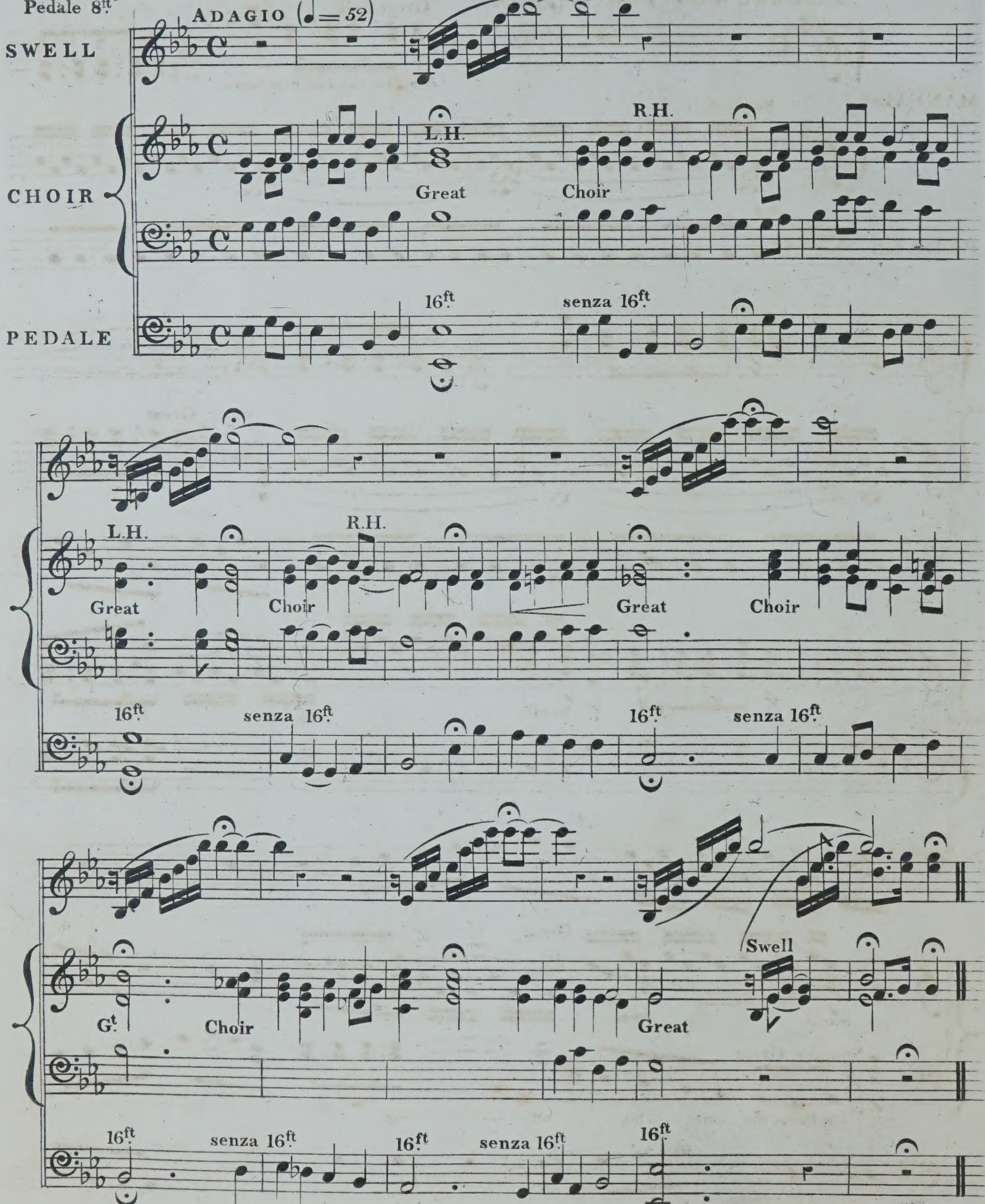
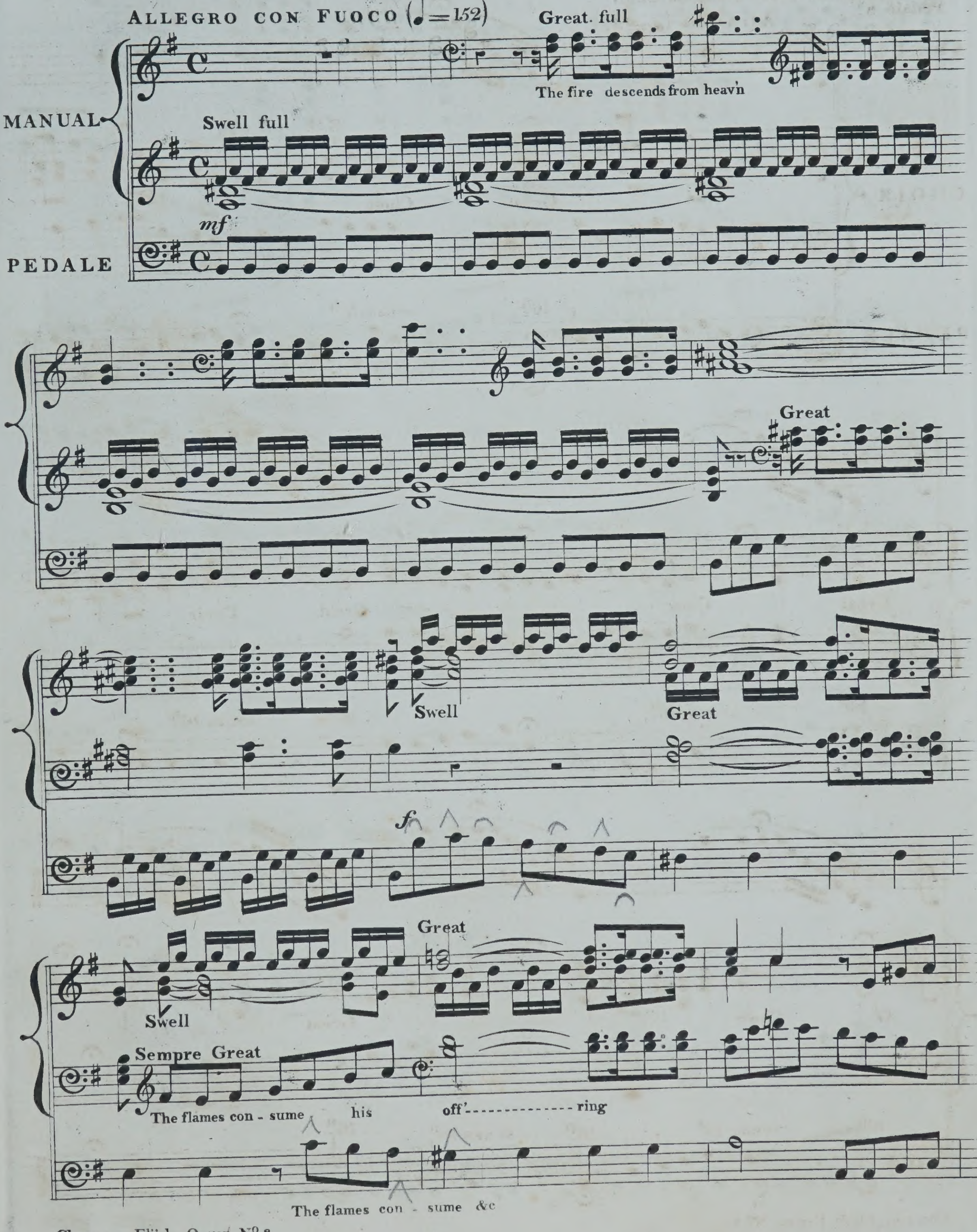
Swell Diaps. 8ft. & Reed.
Choir Diaps. &c. 8ft.
Great Diaps. 8ft. Flute 4ft. cop: to Choir.
Pedale 8ft.

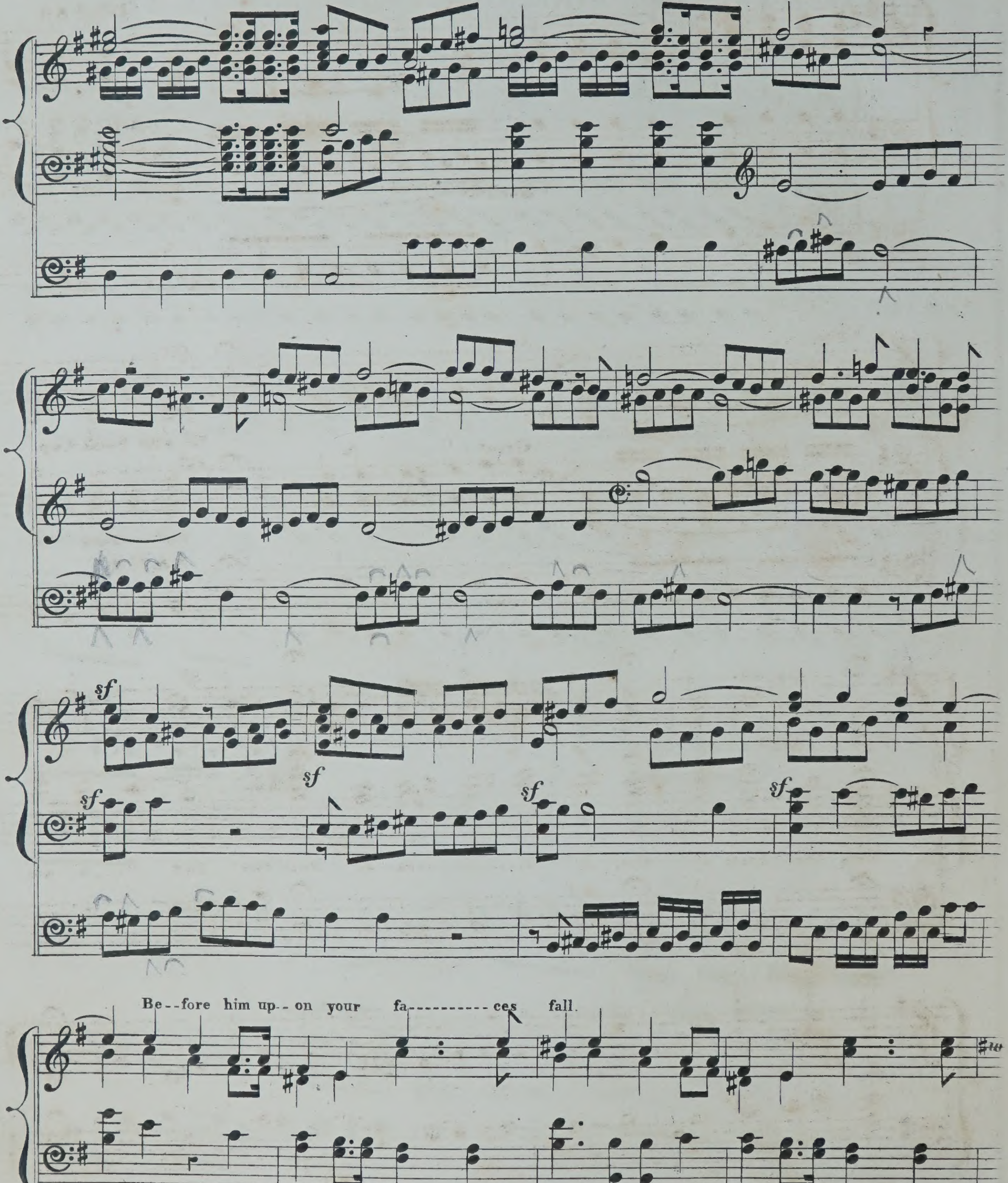
CHORALE—CAST THY BURDEN.

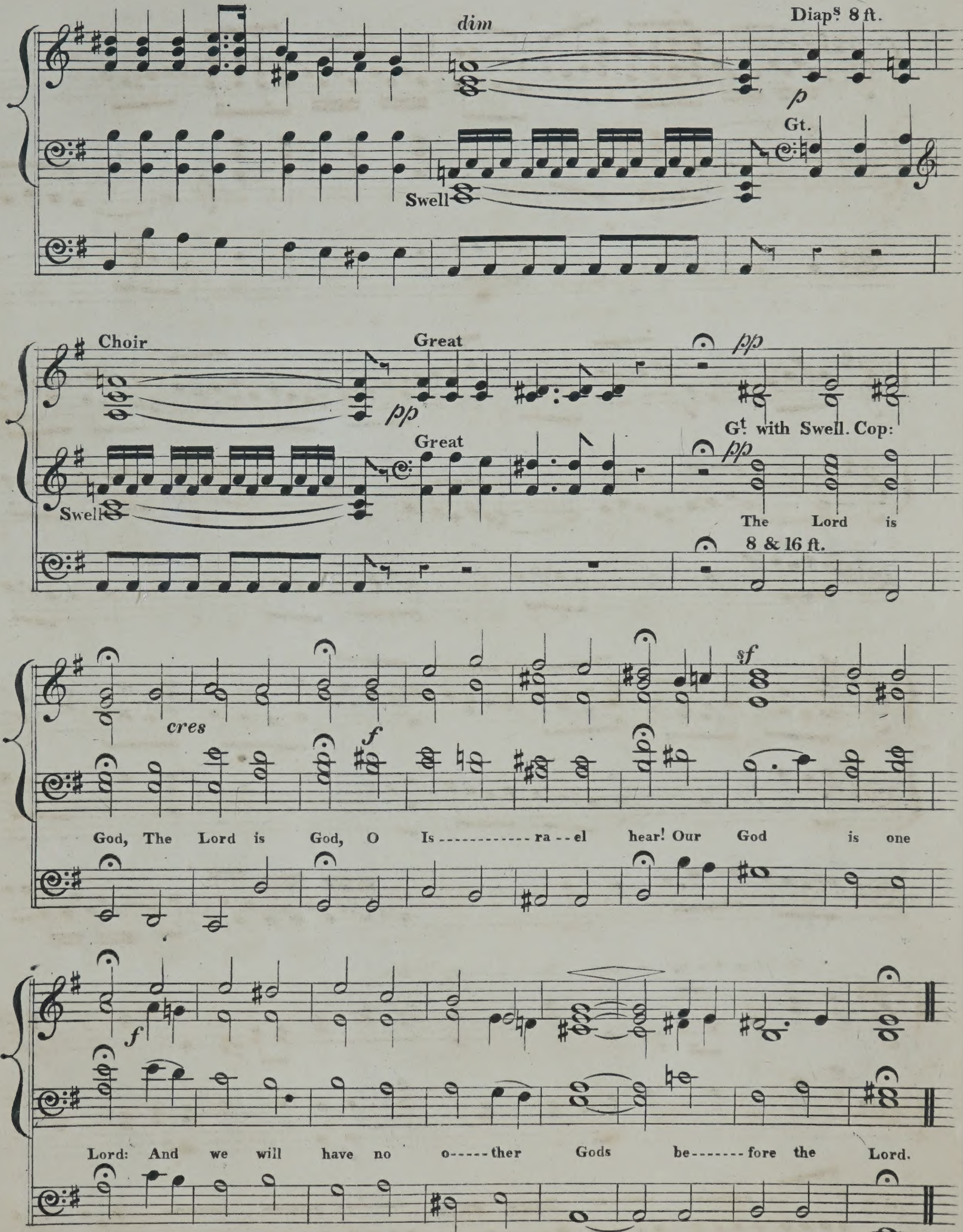

ADAGIO ($♩ = 52$)
SWELL
CHOIR
PEDALE
L.H.
R.H.
Great
Choir
16ft.
senza 16ft.
L.H.
R.H.
Great
Choir
Great
Choir
16ft.
senza 16ft.
16ft.
senza 16ft.
Swell
Gt.
Choir
Great
16ft.
senza 16ft.
16ft.
senza 16ft.
16ft.

CHORUS — THE FIRE DESCENDS FROM HEAVEN

ALLEGRO CON FUOCO (♩=152)


Great. full
The fire descends from heav'n
MANUAL
Swell full
mf
PEDALE
Great
Swell
Great
f
Great
Swell
Sempre Great
The flames con - sume his off'---------------ring
The flames con - sume &c


sf
sf
sf
sf
sf
Be--fore him up--on your fa---------- ces fall.
w


dim
Diaps. 8 ft.
p
Gt.
Swell
Choir
Great
pp
Great
Swell
pp
Gt. with Swell. Cop:
pp
The Lord is
8 & 16 ft.
cres
f
sf
God, The Lord is God, O Is------------ra--el hear! Our God is one
f
Lord: And we will have no o-----ther Gods be-------fore the Lord.

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- 6. And then shall your light
- N°. 7. For He shall give his Angels / Baal we cry to thee
- 8. Cast thy burden / The fire descends
- 9. Woe to him
- 10. He watching over Israel
- 11. Behold! God the Lord
- 12.

N°. 9

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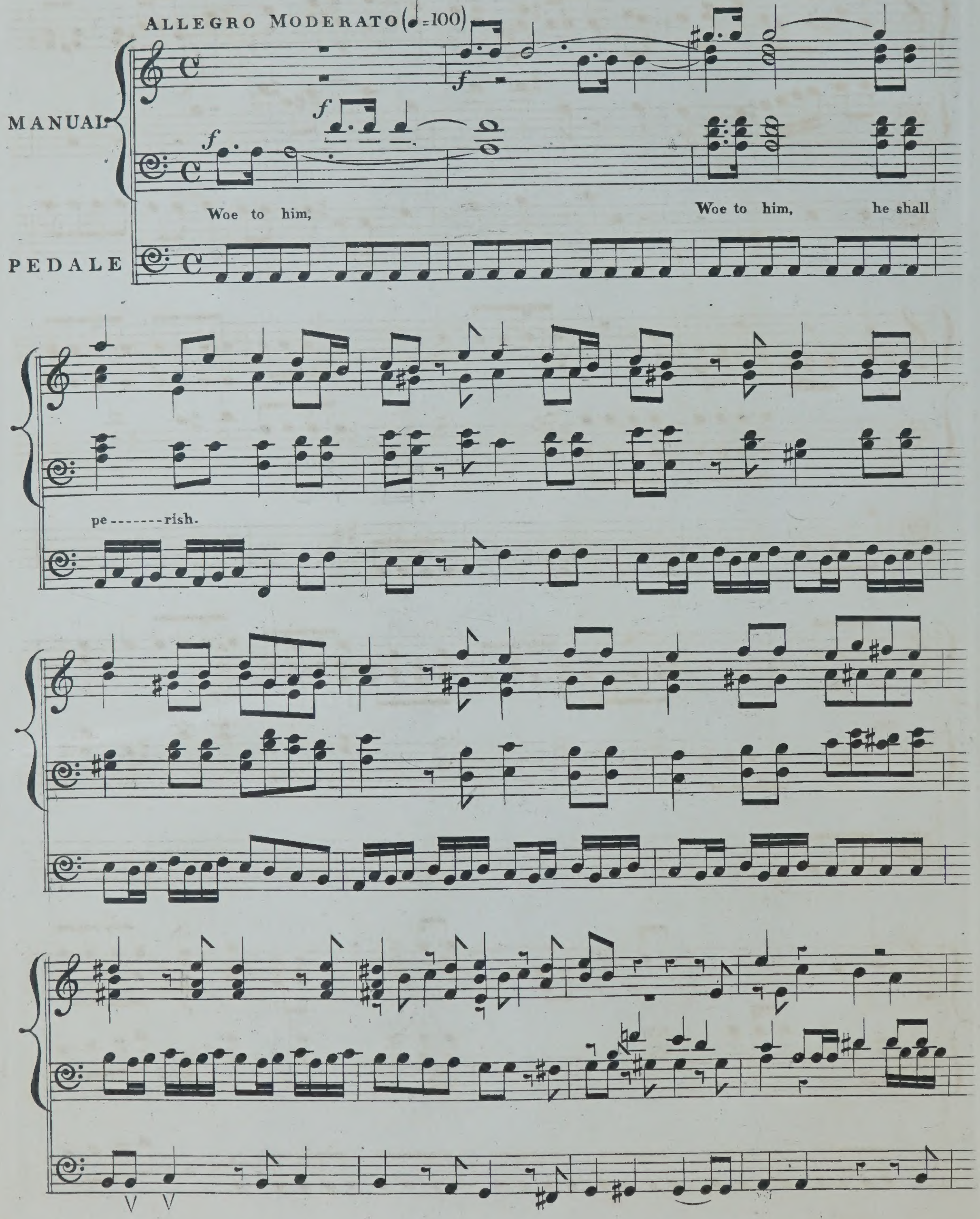
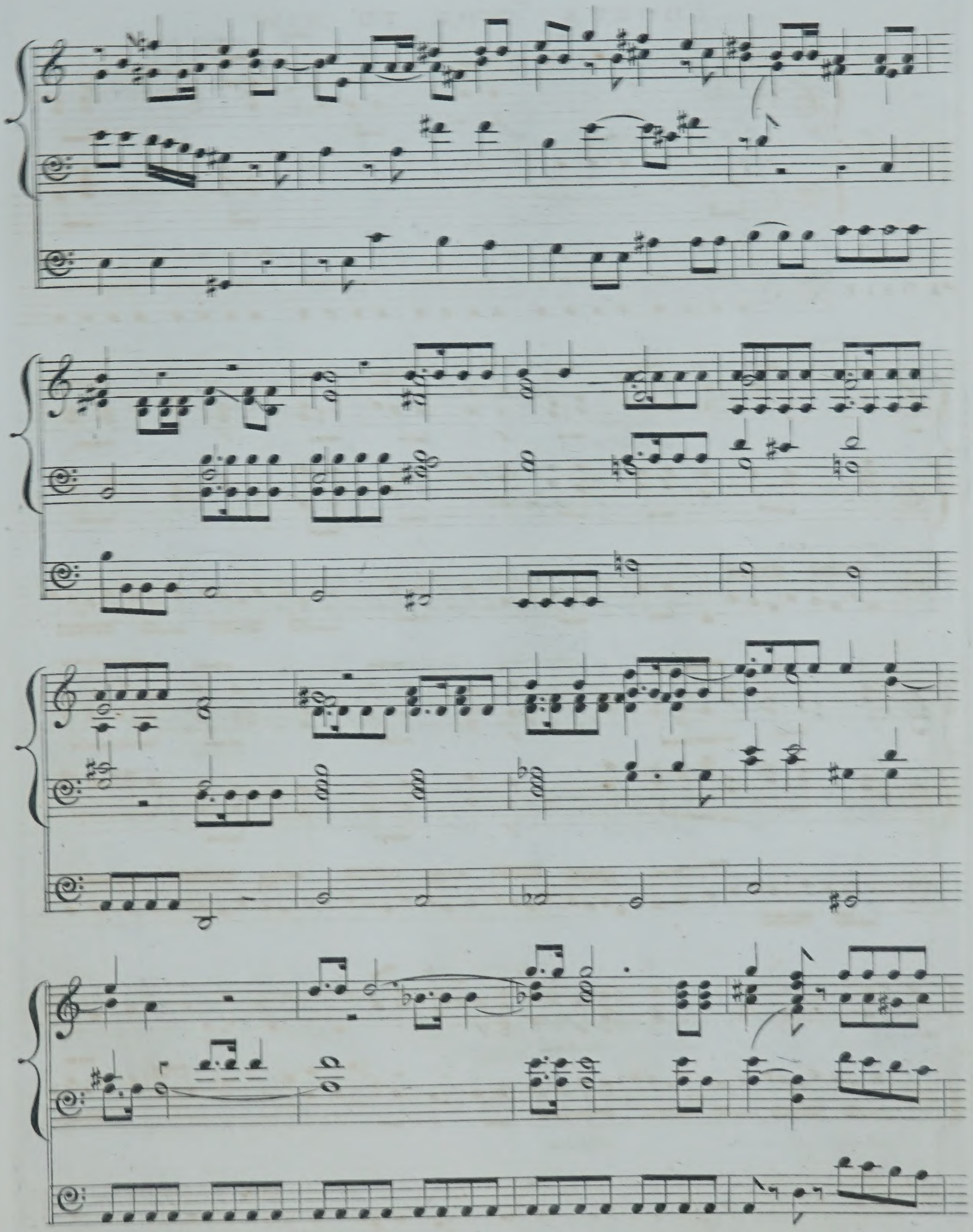
CHORUS — "WOE TO HIM"

ALLEGRO MODERATO (♩=100)


MANUAL
PEDALE
f
f
Woe to him,
Woe to him,
he shall
pe-------rish.



C. H. Too

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9. Woe to him
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12.

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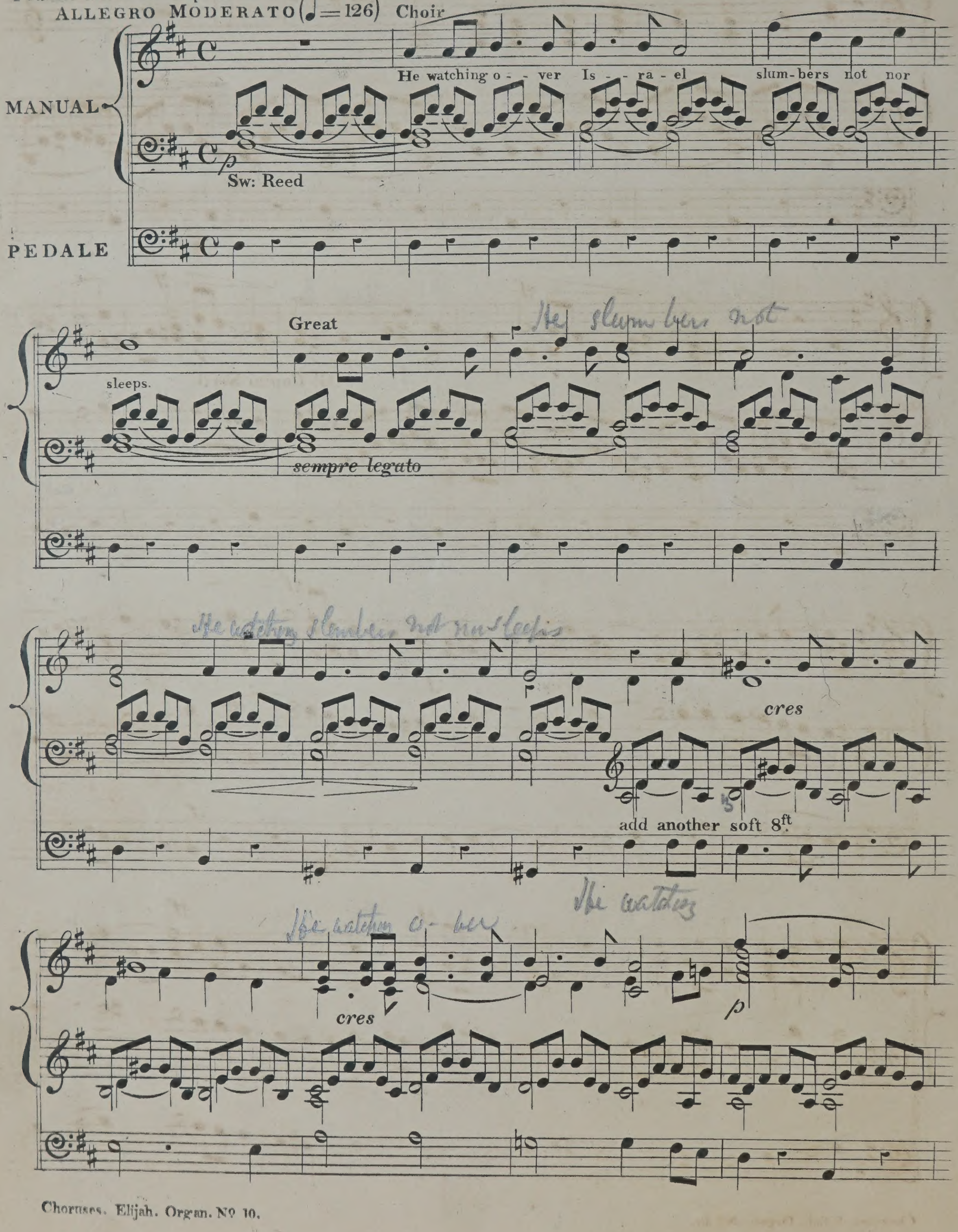
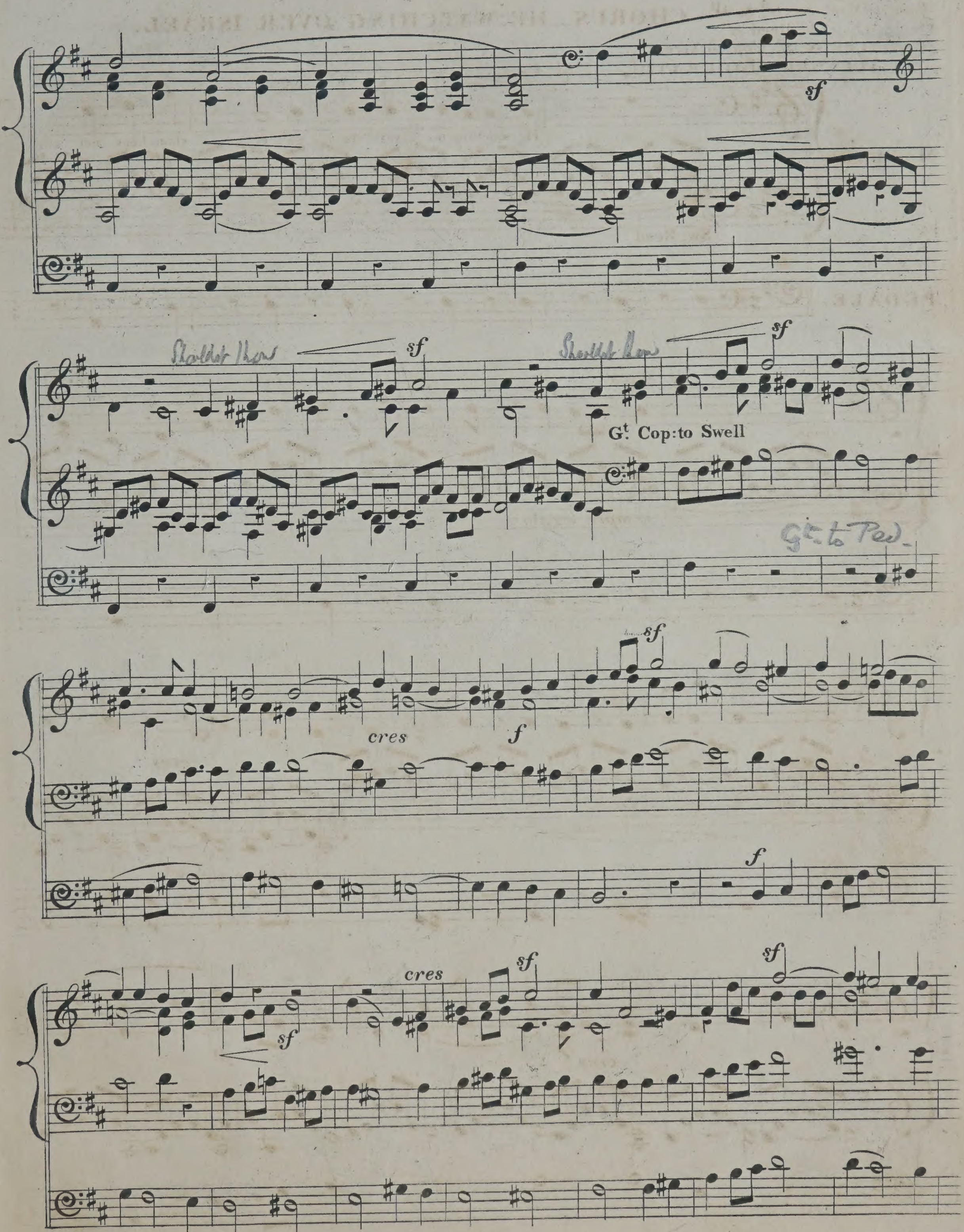
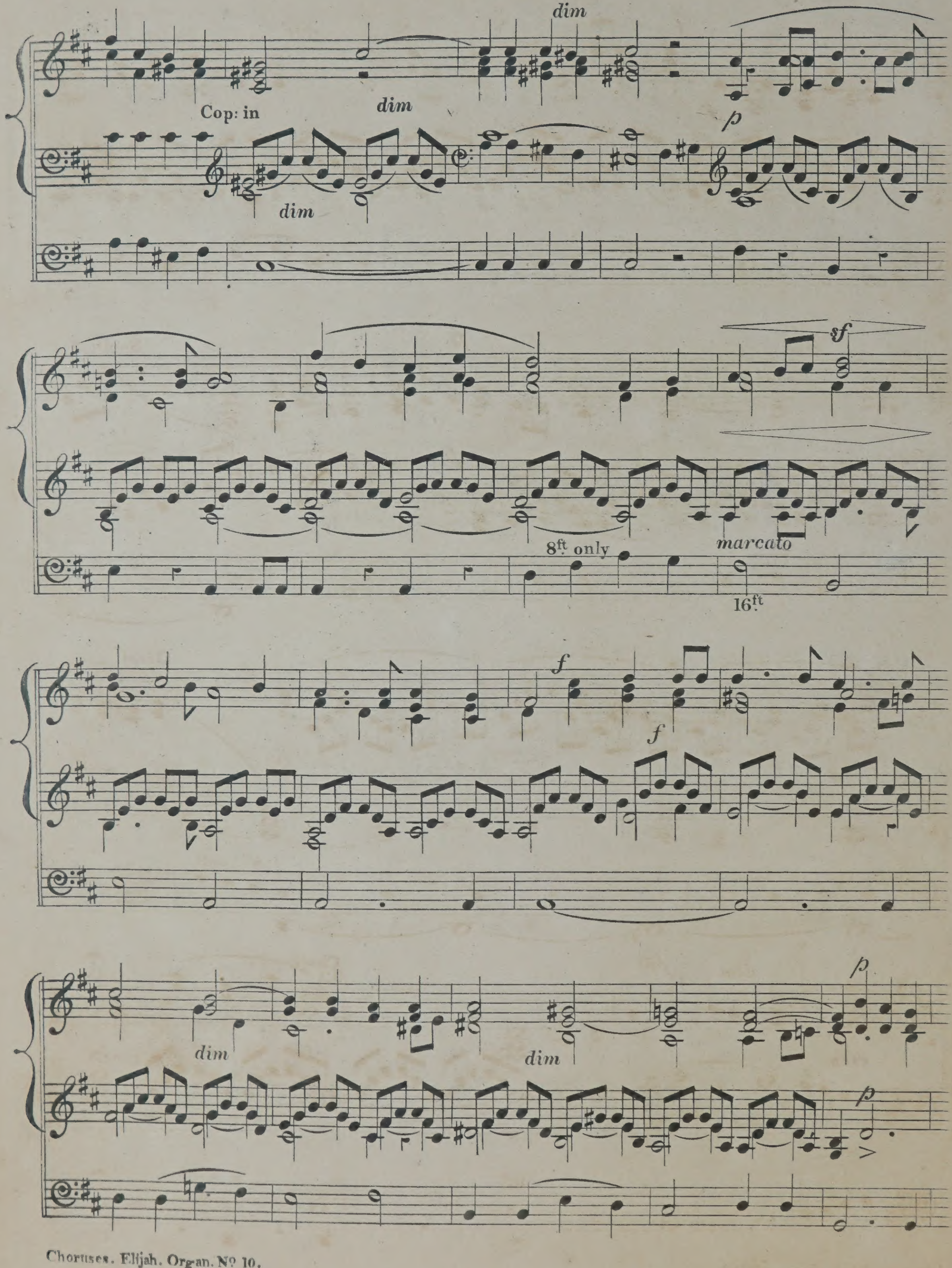
Choir. Diap^s &c. 8^{ft} & 4^{ft}
Swell. Diap^s & Reed 8^{ft}
Pedale. 16^{ft} & 8^{ft} Cop: to Great.

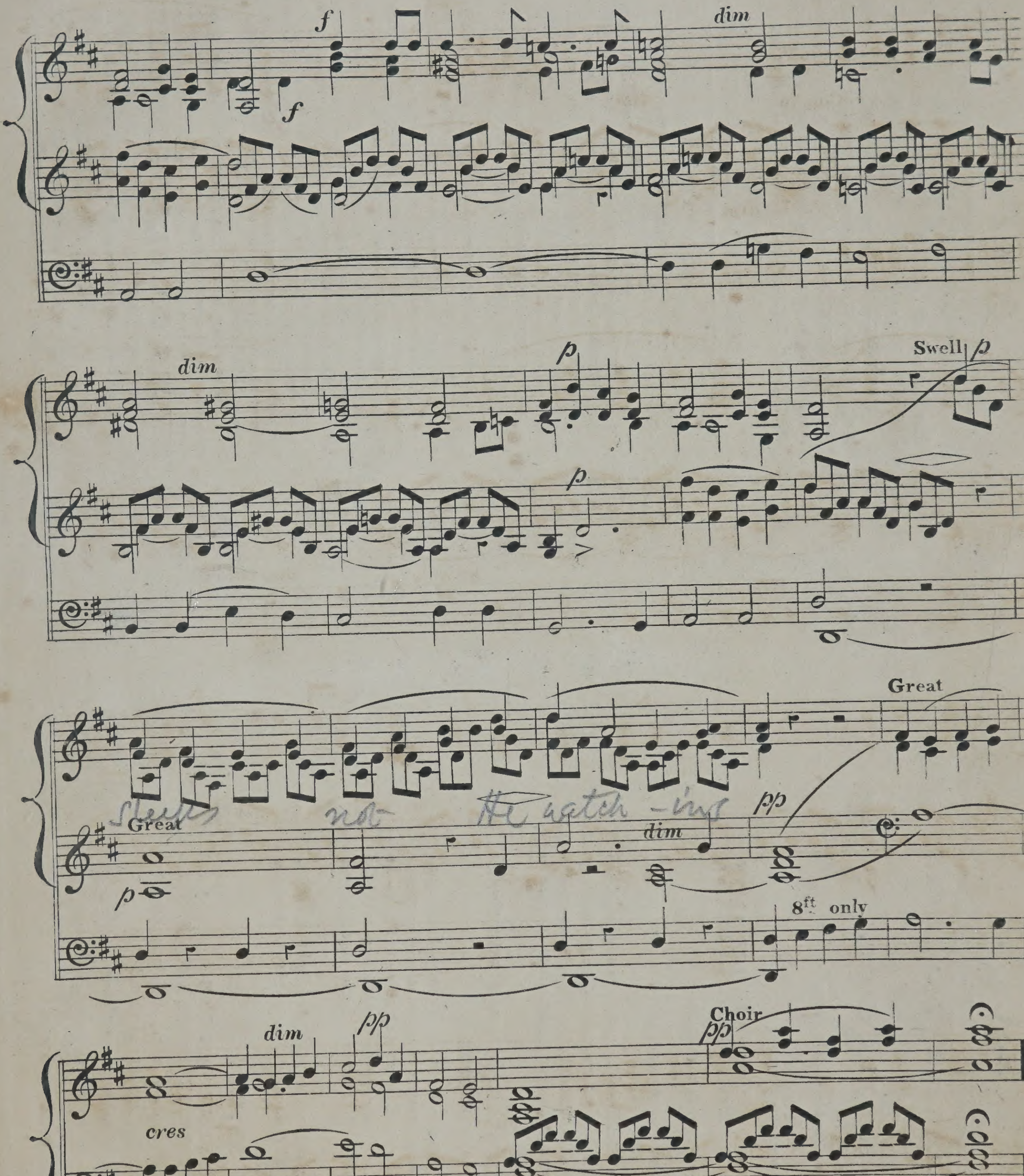
CHORUS—HE, WATCHING OVER ISRAEL.

ALLEGRO MODERATO (♩=126)


Choir
He watching o - - ver Is - - ra - el slum-bers not nor
MANUAL
p
Sw: Reed
PEDALE
Great
He slumbers not
sleeps.
sempre legato
He watching slumbers not nor sleeps
cres
add another soft 8^{ft}
He watching o- ver
He watching
cres
p


sf
sf
sf
Gt. Cop:to Swell
Gt. to Ped.
sf
cres
f
f
cres
sf
sf
sf


dim
Cop: in
dim
dim
p
sf
8ft. only
marcato
16ft.
f
f
p
dim
dim
p


f
f
dim
dim
p
p
Swell
p
Great
Great
p
sleeps not the watch-ing
dim
pp
8ft only
dim
pp
cres
dim
pp
pp
16ft
Choir
pp

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4. Be not afraid
5. He that shall endure
Holy, Holy
6. And then shall your light
N°7. For He shall give his Angels
Baal we cry to thee
8. Cast thy burden
The fire descends
9. Woe to him
10. He watching over Israel
11. Behold! God the Lord
12.

N° 11

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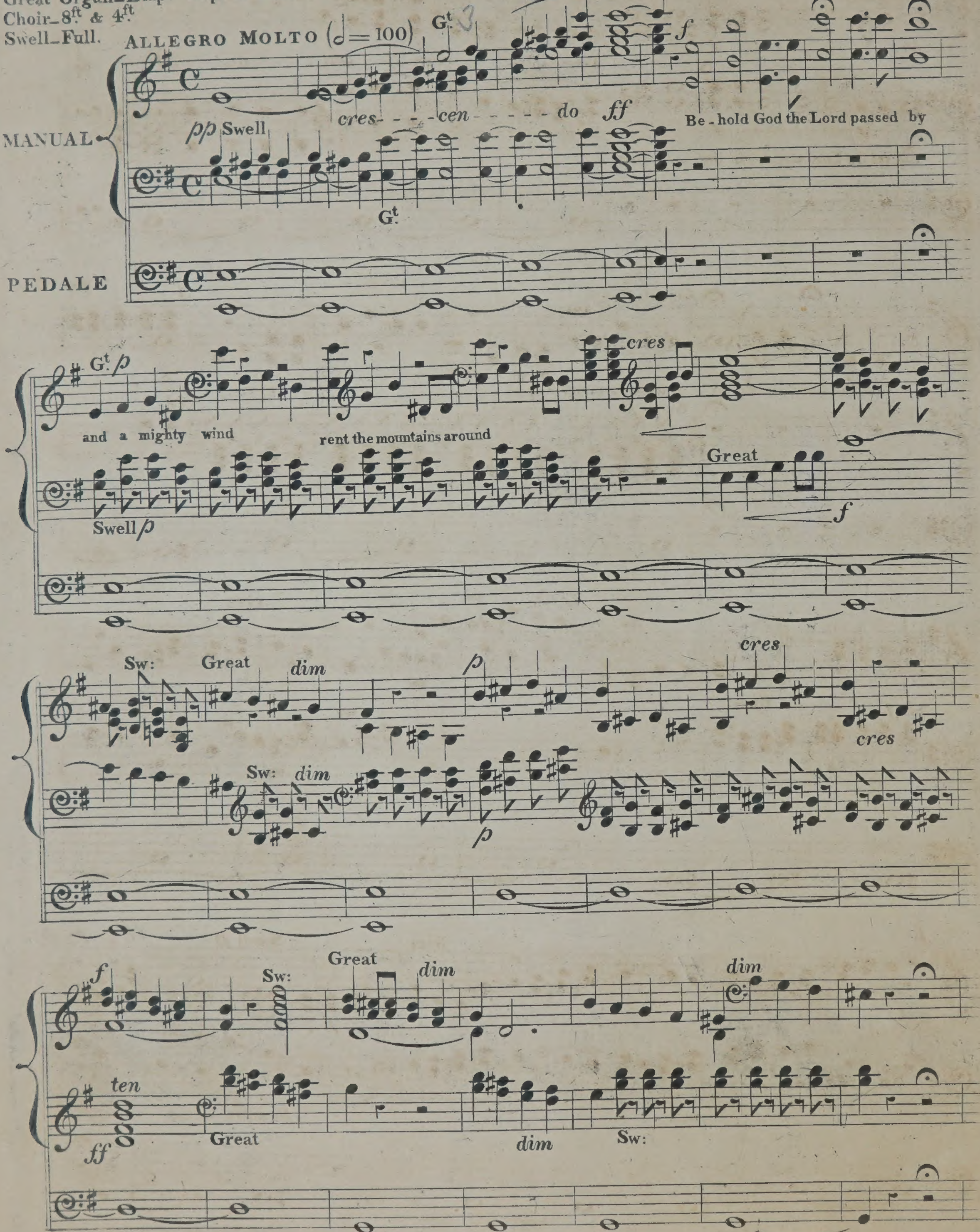
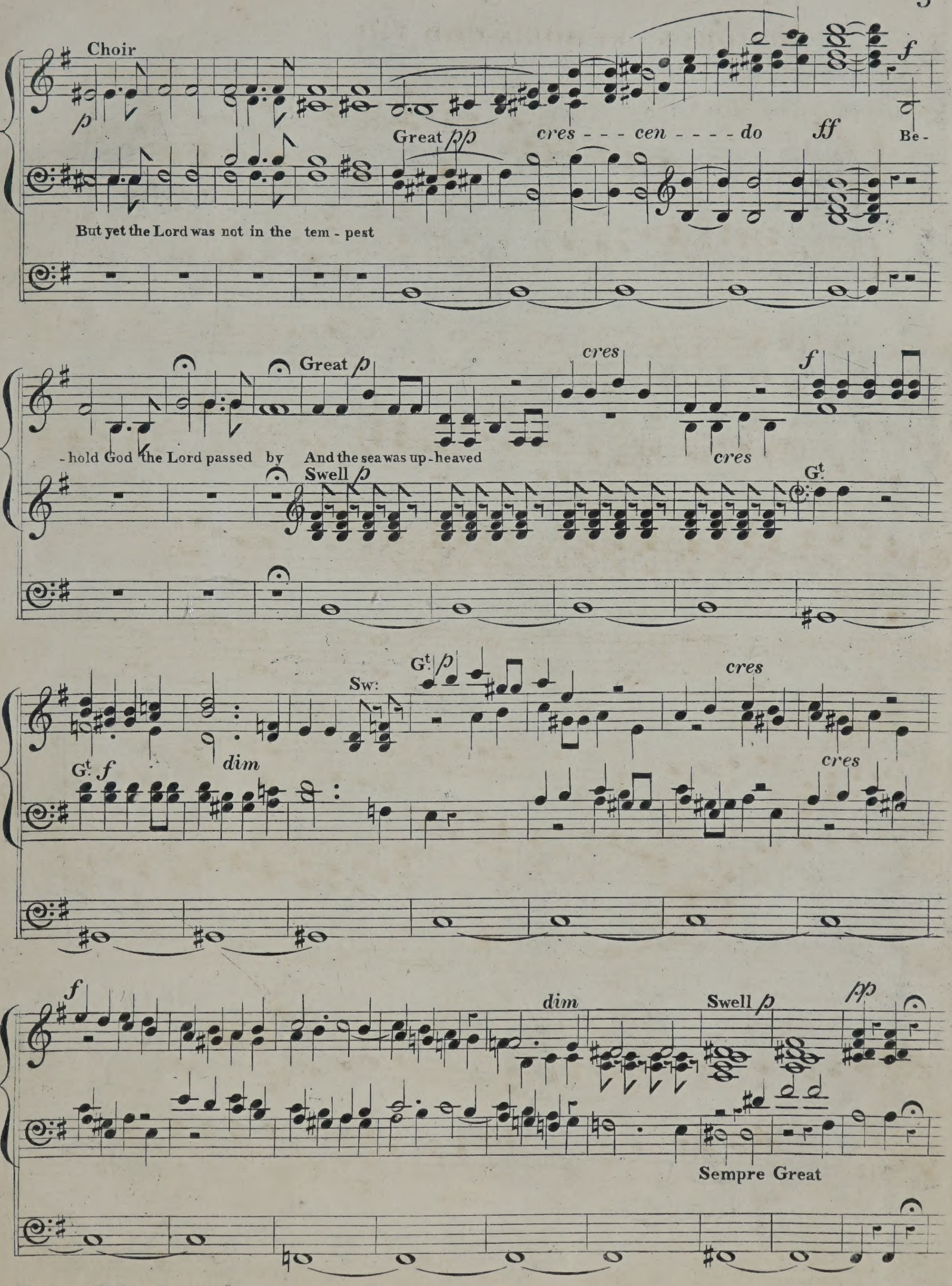
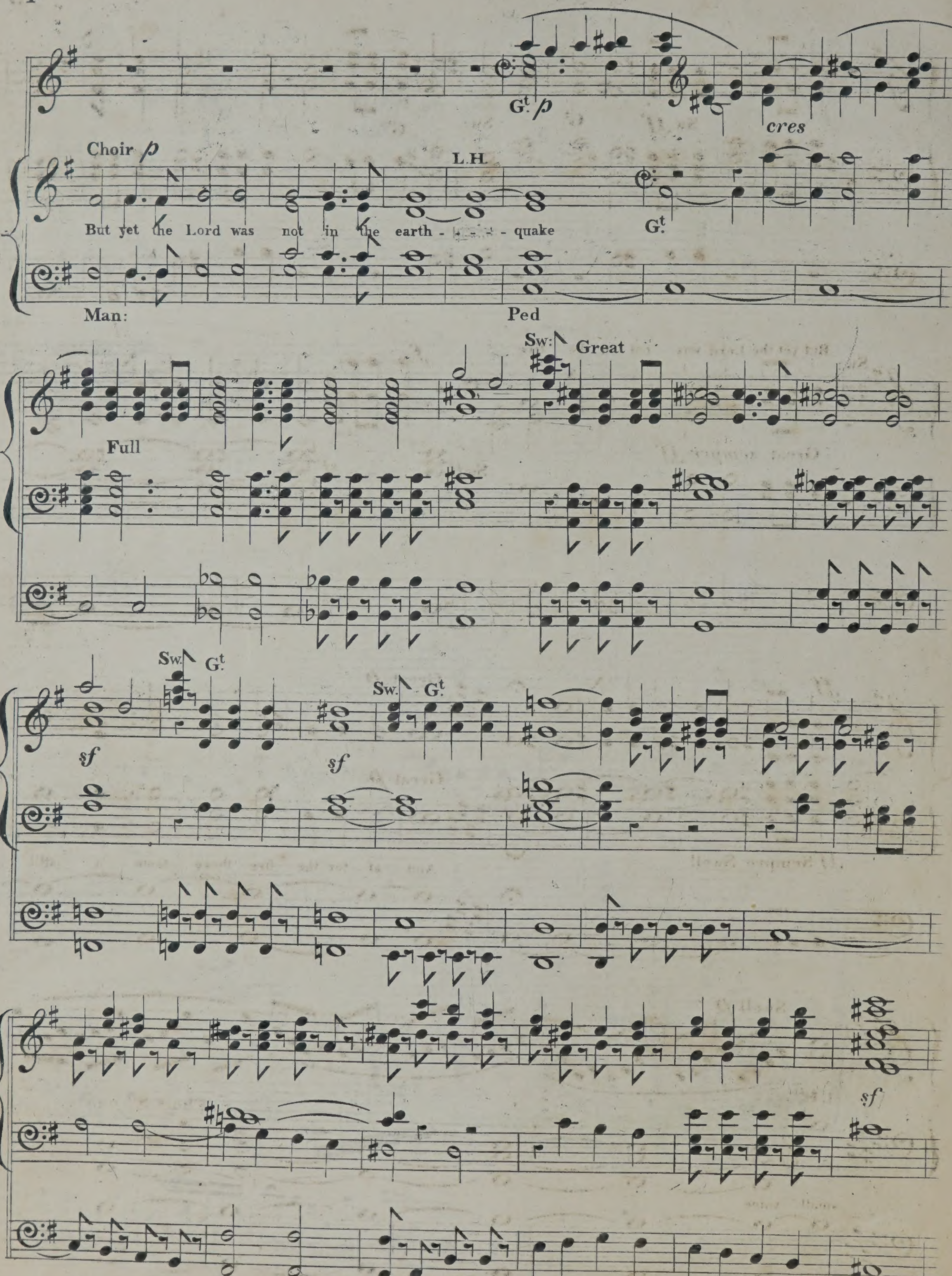
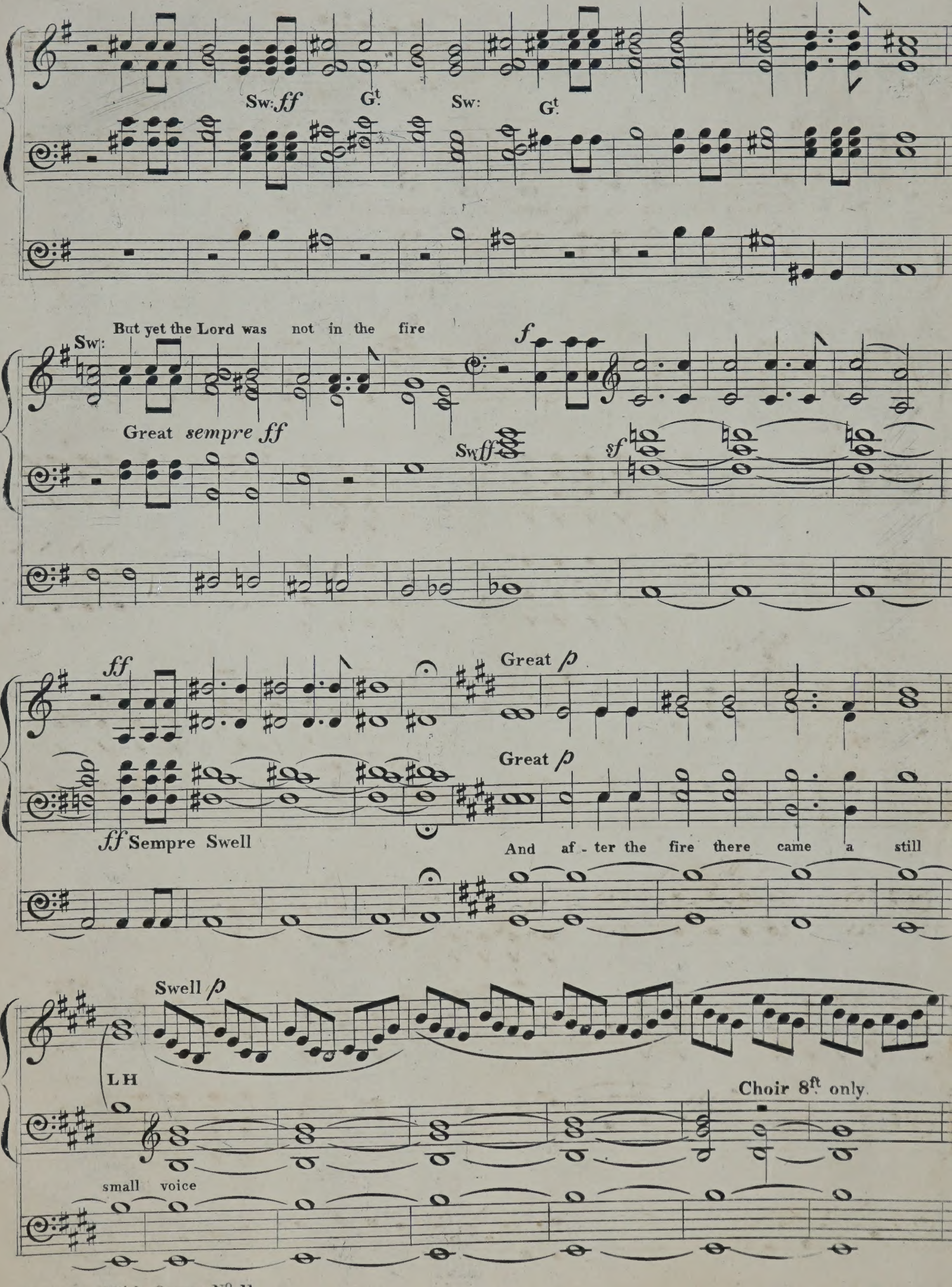
CHORUS_BEHOLD, GOD THE LORD.

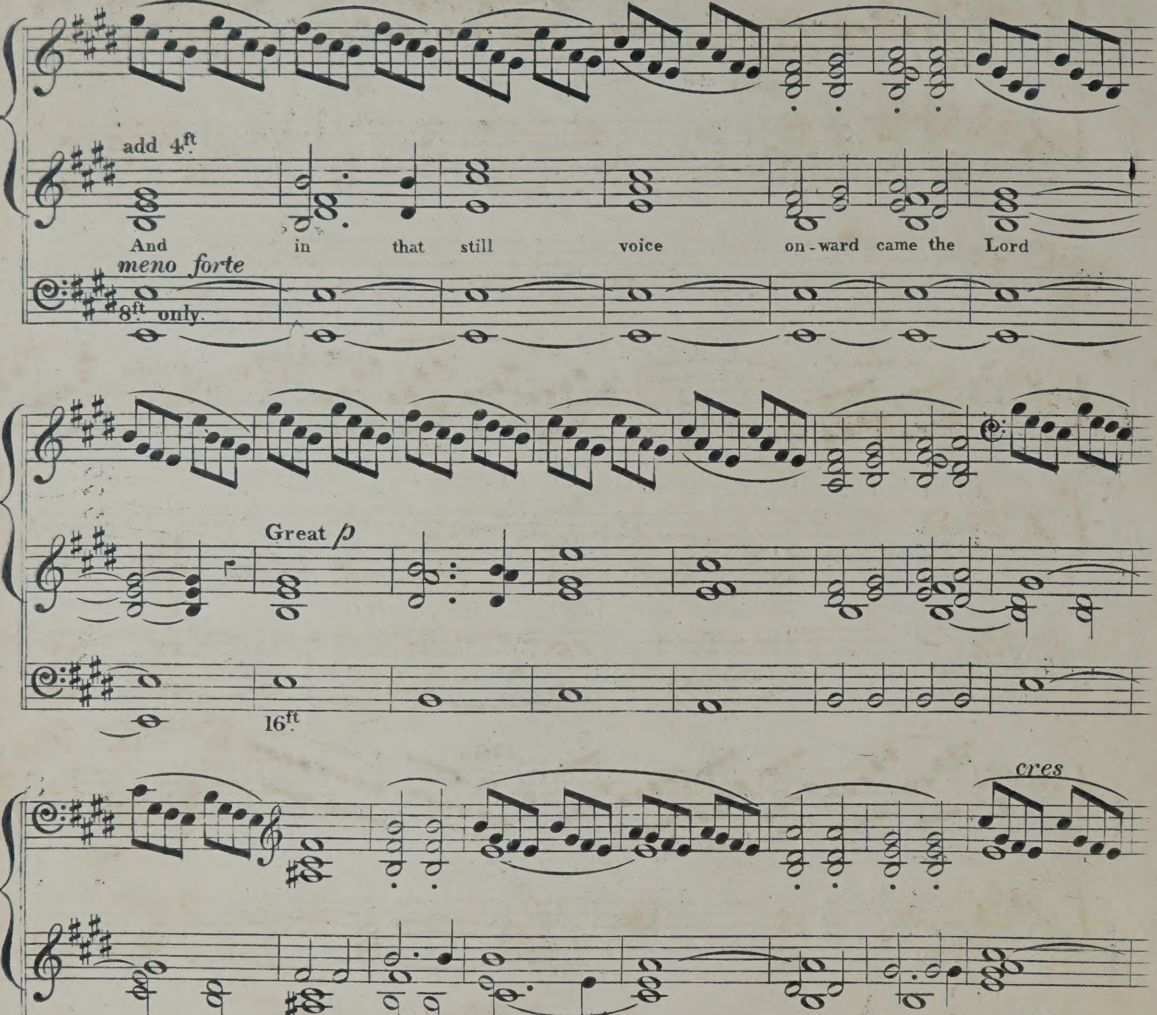
Great Organ_Diaps. Cop: to Swell.
Choir_8ft. & 4ft.
Swell_Full.

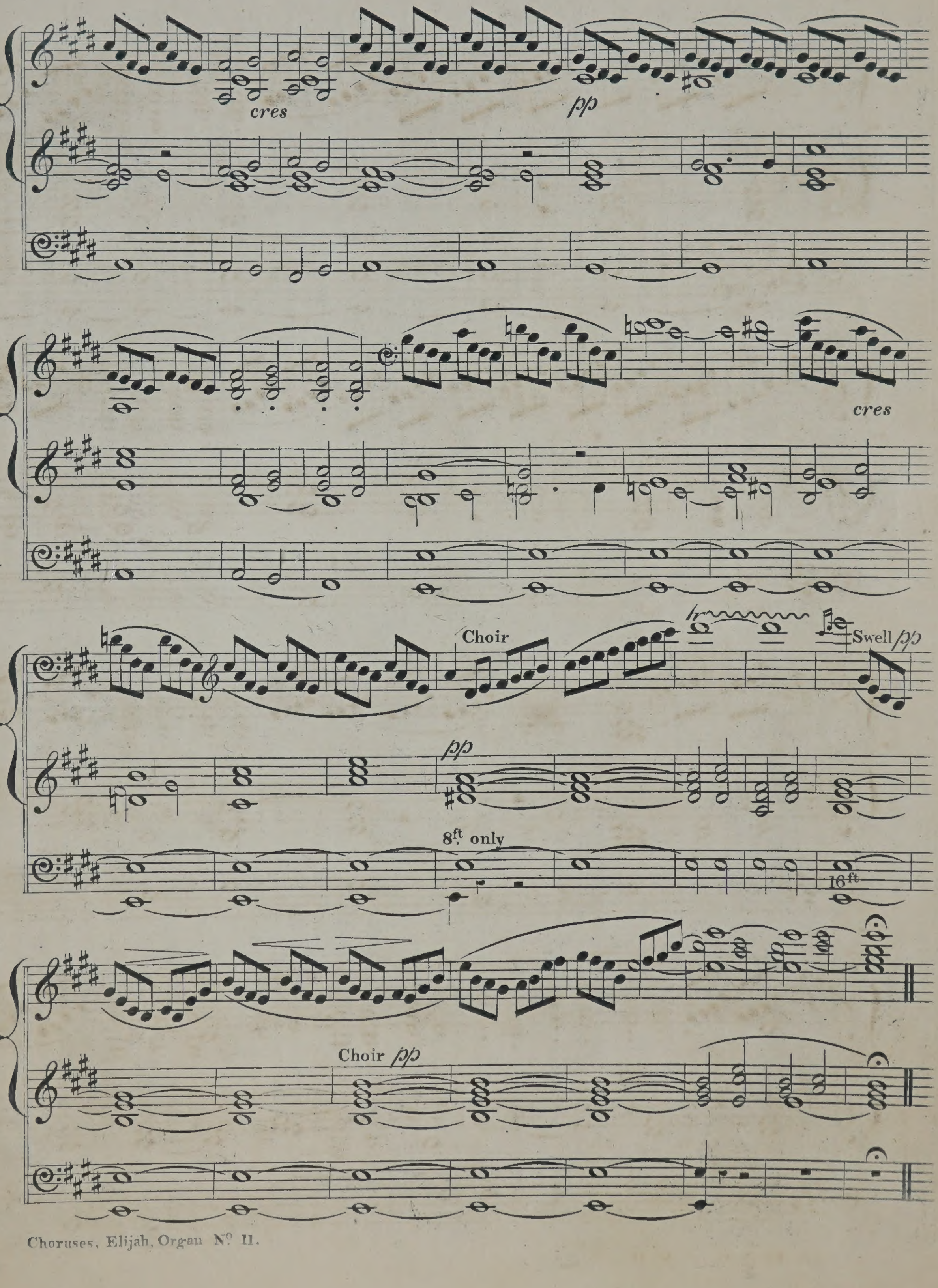

ALLEGRO MOLTO ($\frac{1}{2}$=100)
MANUAL
PEDALE
Gt.
3
3
pp Swell
cres- - - -cen- - - - -do
ff
f
Gt.
Be-hold God the Lord passed by
Gt. p
and a mighty wind
rent the mountains around
cres
Swell p
Great
f
Sw:
Great
dim
p
cres
cres
Sw:
dim
p
f
Sw:
Great
dim
dim
ten
ff
Great
dim
Sw:


Choir
p
Great pp
cres - - - cen - - - - do
ff
Be-
But yet the Lord was not in the tem - pest
Great p
cres
f
-hold God the Lord passed by
And the sea was up-heaved
cres
Swell p
Gt.
Gt. p
Sw:
cres
Gt. f
dim
cres
f
dim
Swell p
pp
Sempre Great


Gt. p
Choir p
L.H.
But yet the Lord was not in the earth - - - quake
Gt.
cres
Man:
Ped
Sw:
Great
Full
Sw.
Gt.
sf
Sw.
Gt.
sf
sf


Sw: ff
Gt.
Sw:
Gt.
But yet the Lord was not in the fire
Sw:
f
Great sempre ff
Sw ff
sf
ff
ff Sempre Swell
Great p
Great p
And af - ter the fire there came a still
Swell p
L H
Choir 8ft. only
small voice


add 4ft.
And in that still voice on-ward came the Lord
meno forte
8ft. only.
Great p
16ft.
cres
cres
pp
pp


cres
pp
cres
Choir
Swell pp
pp
8ft. only
16ft.
Choir pp

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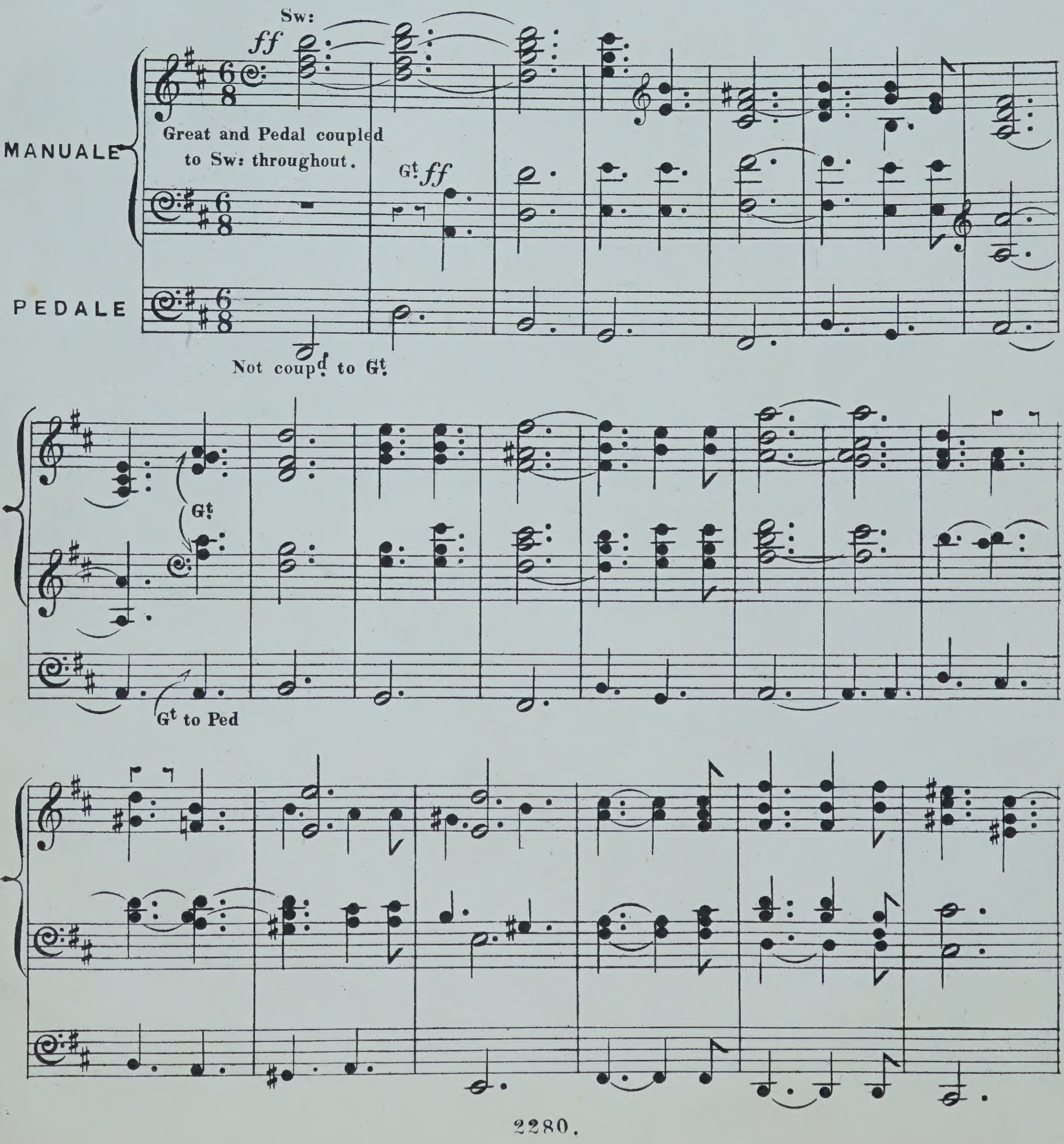
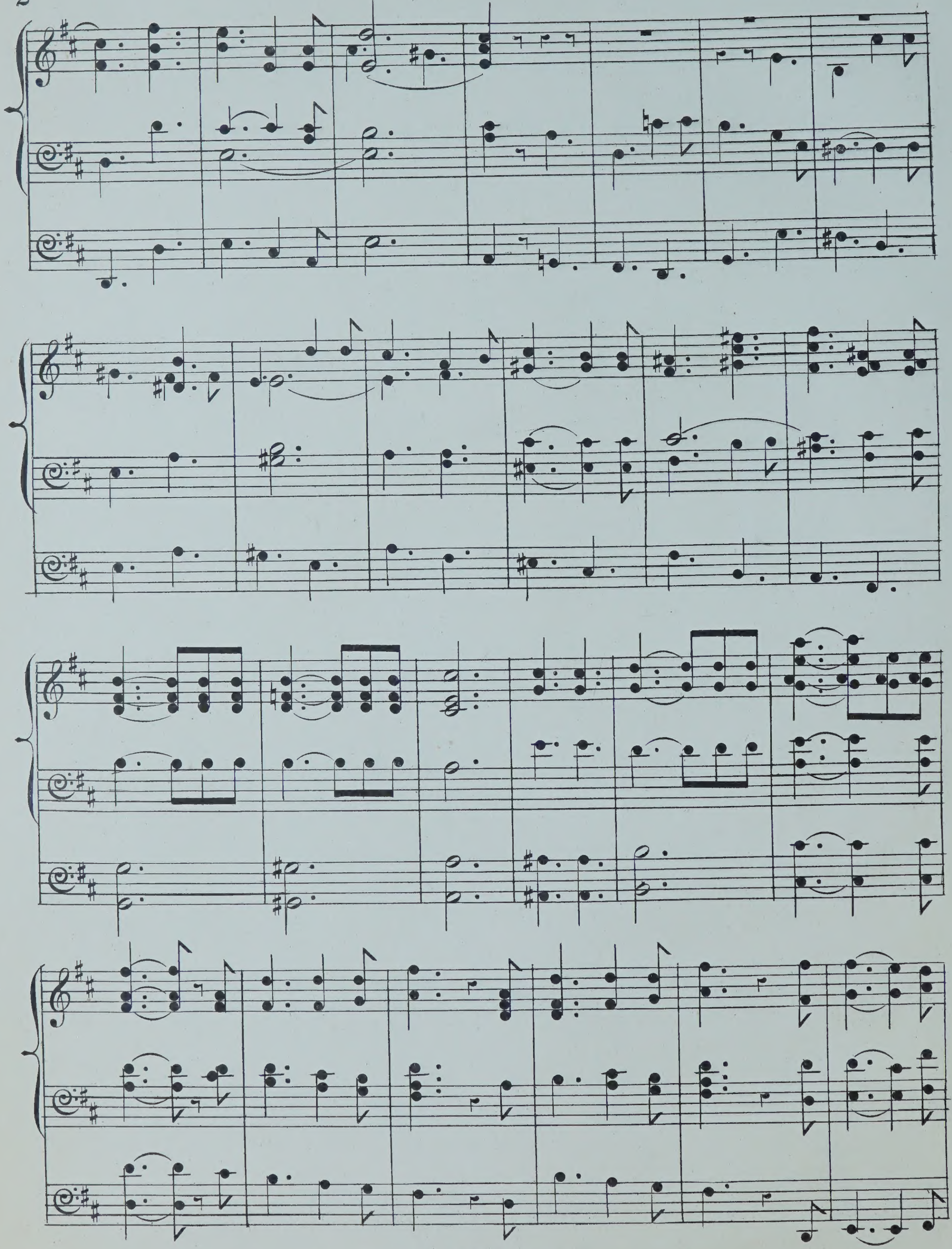
THE NIGHT IS DEPARTING.

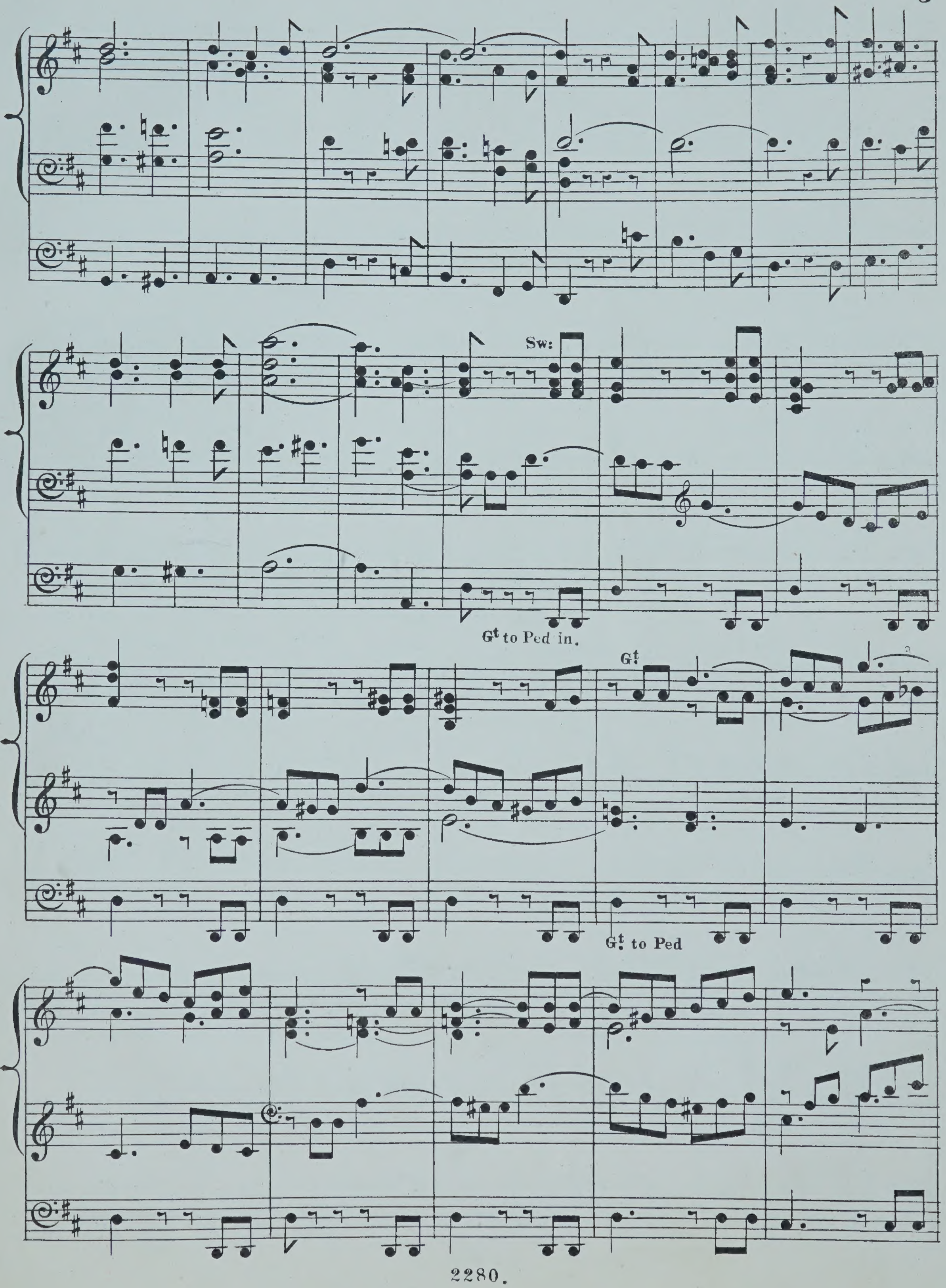
(LOBGESANG)

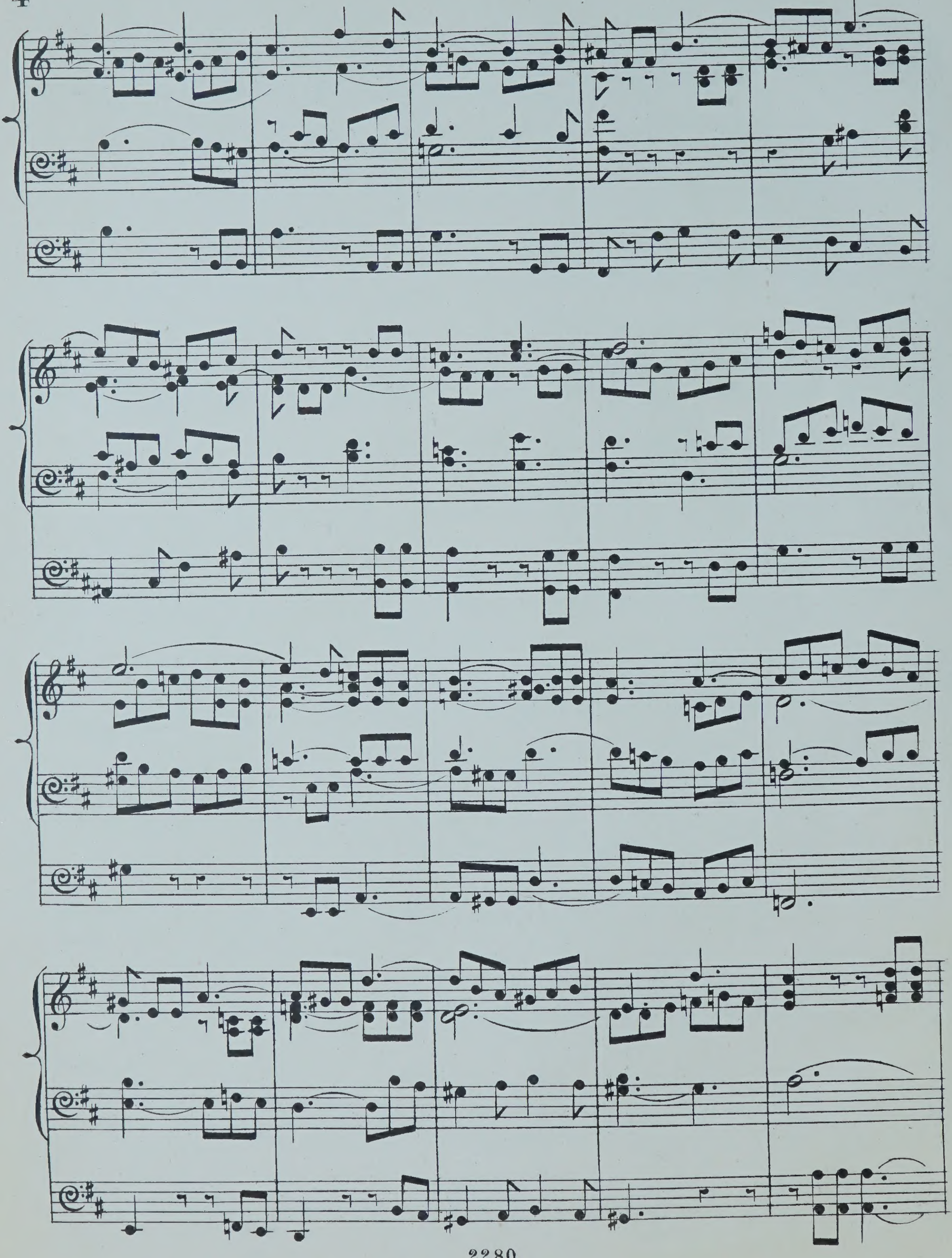
MENDELSSOHN. J. W. ELLIOTT.

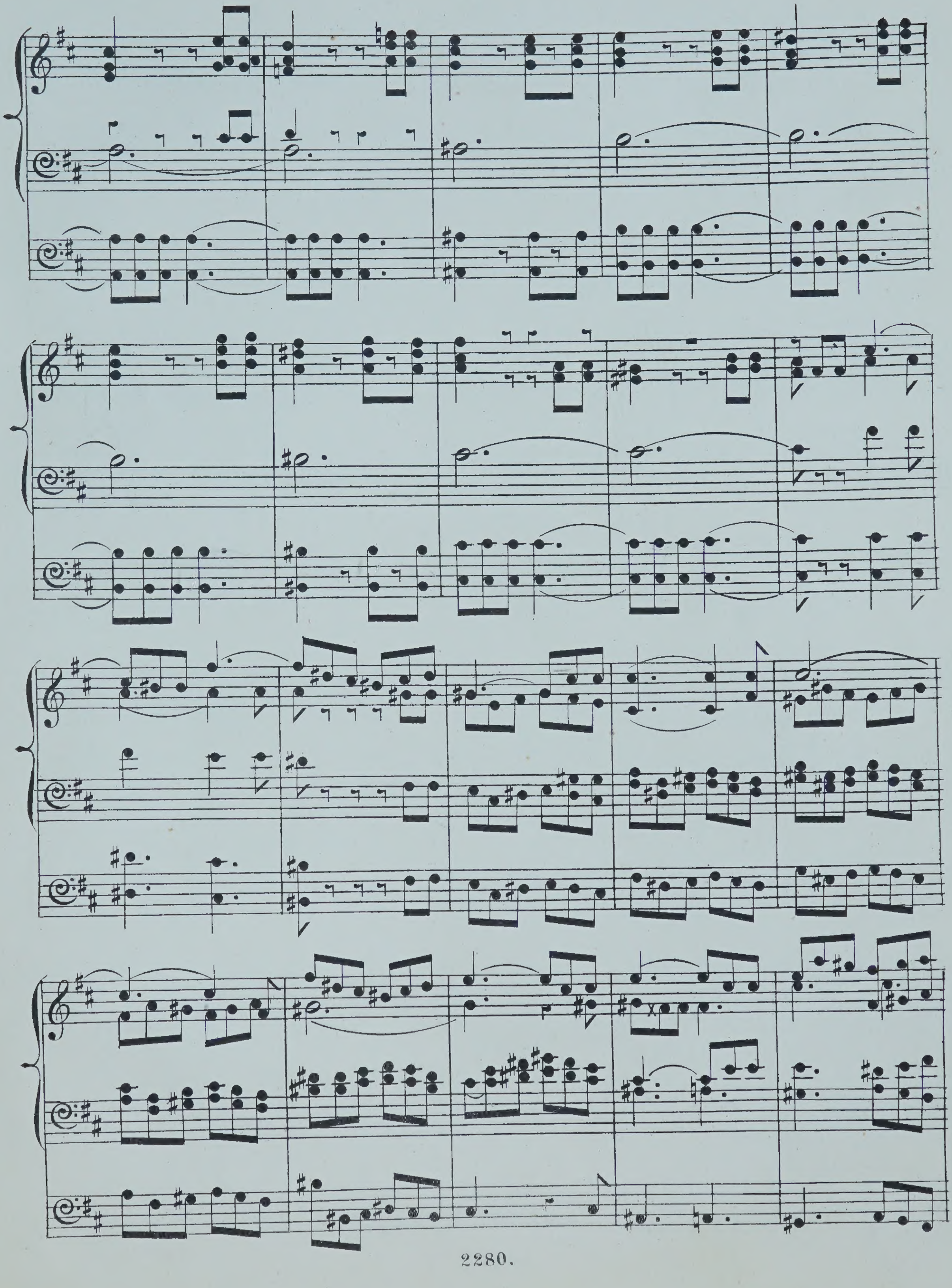
ALLEGRO MAESTOSO E MOLTO VIVACE. ♩= 96.

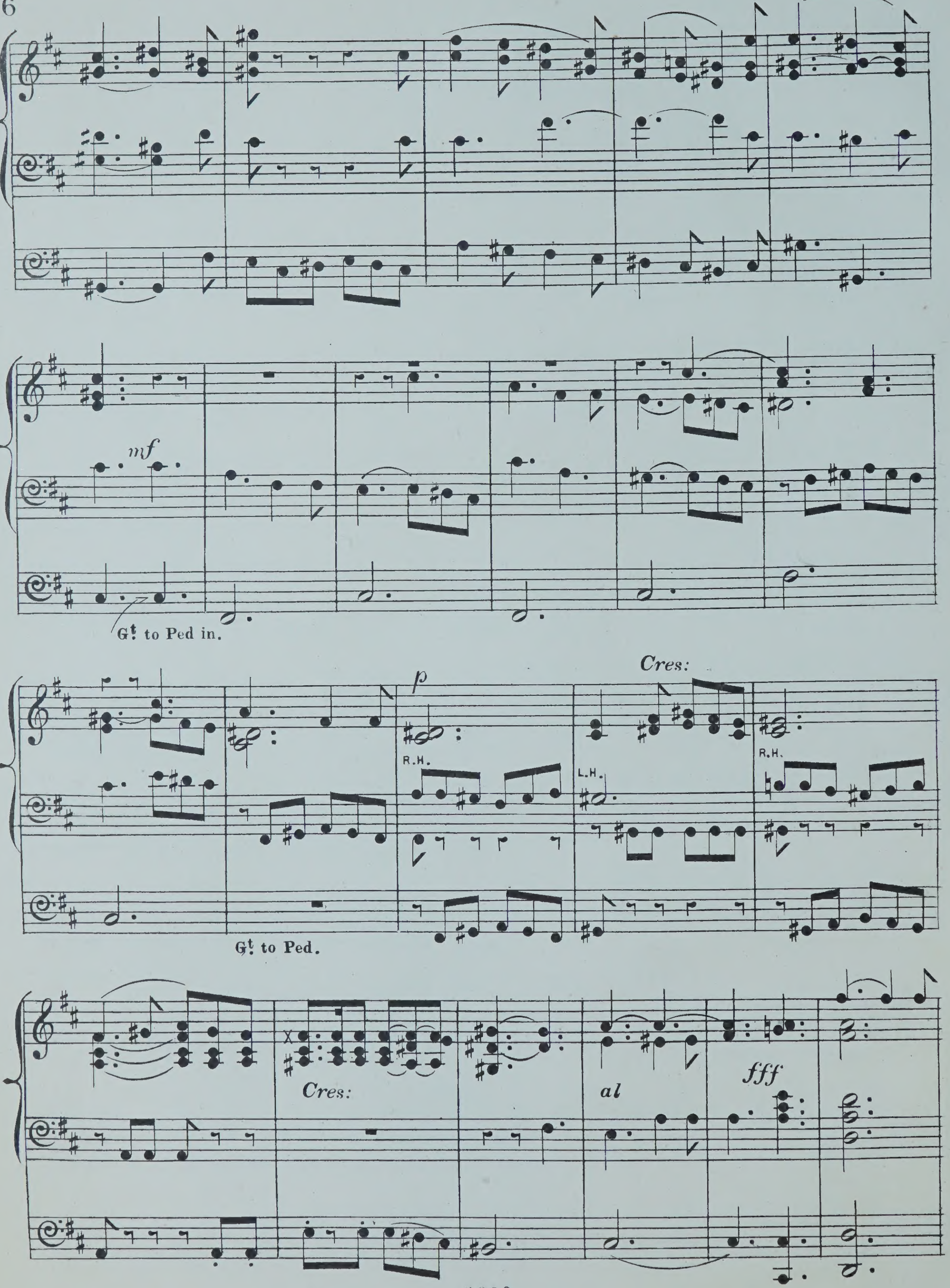

Sw:
ff
MANUALE
Great and Pedal coupled to Sw: throughout.
Gt *ff*
PEDALE
Not coupd to Gt
Gt
Gt to Ped

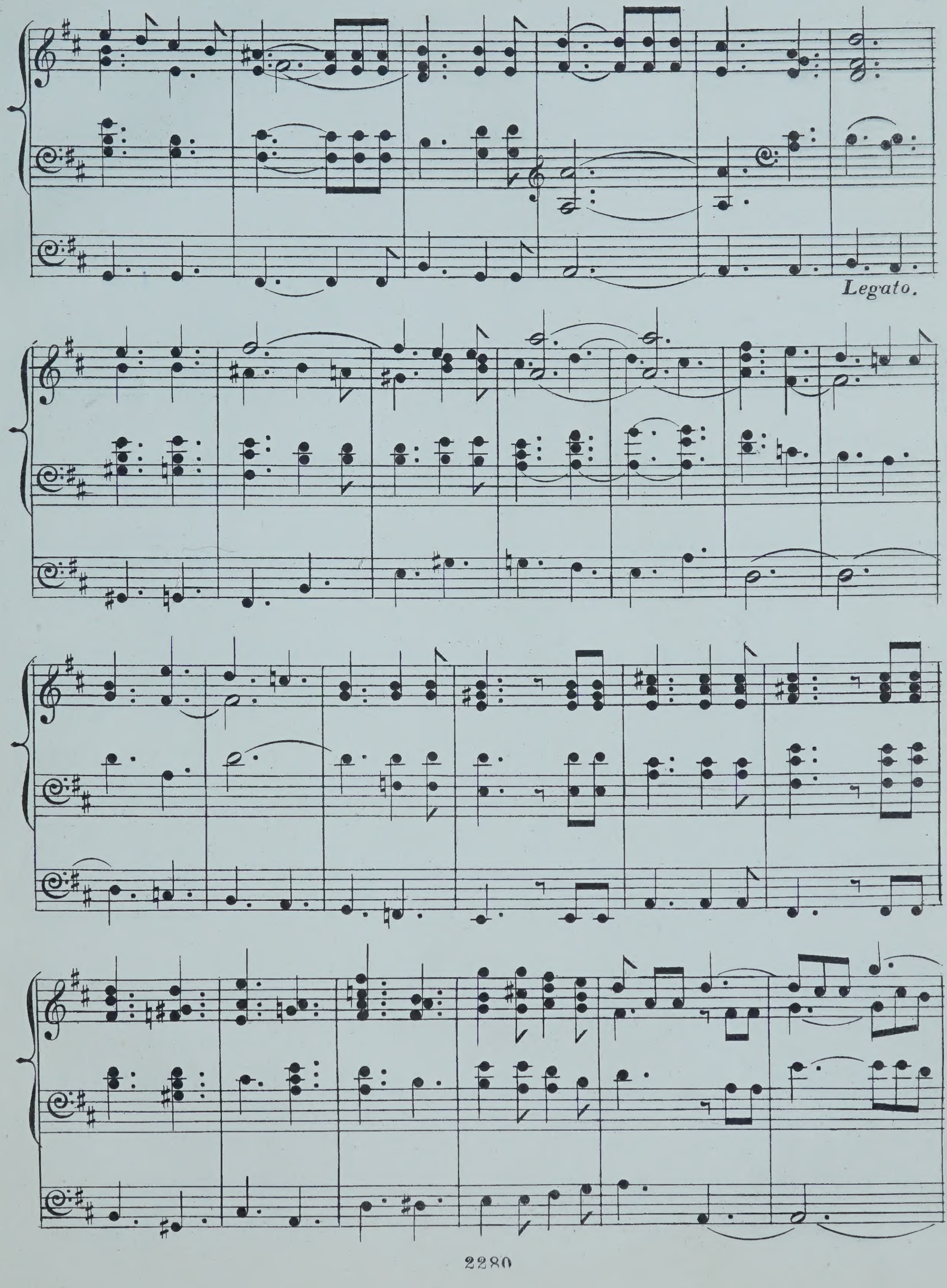


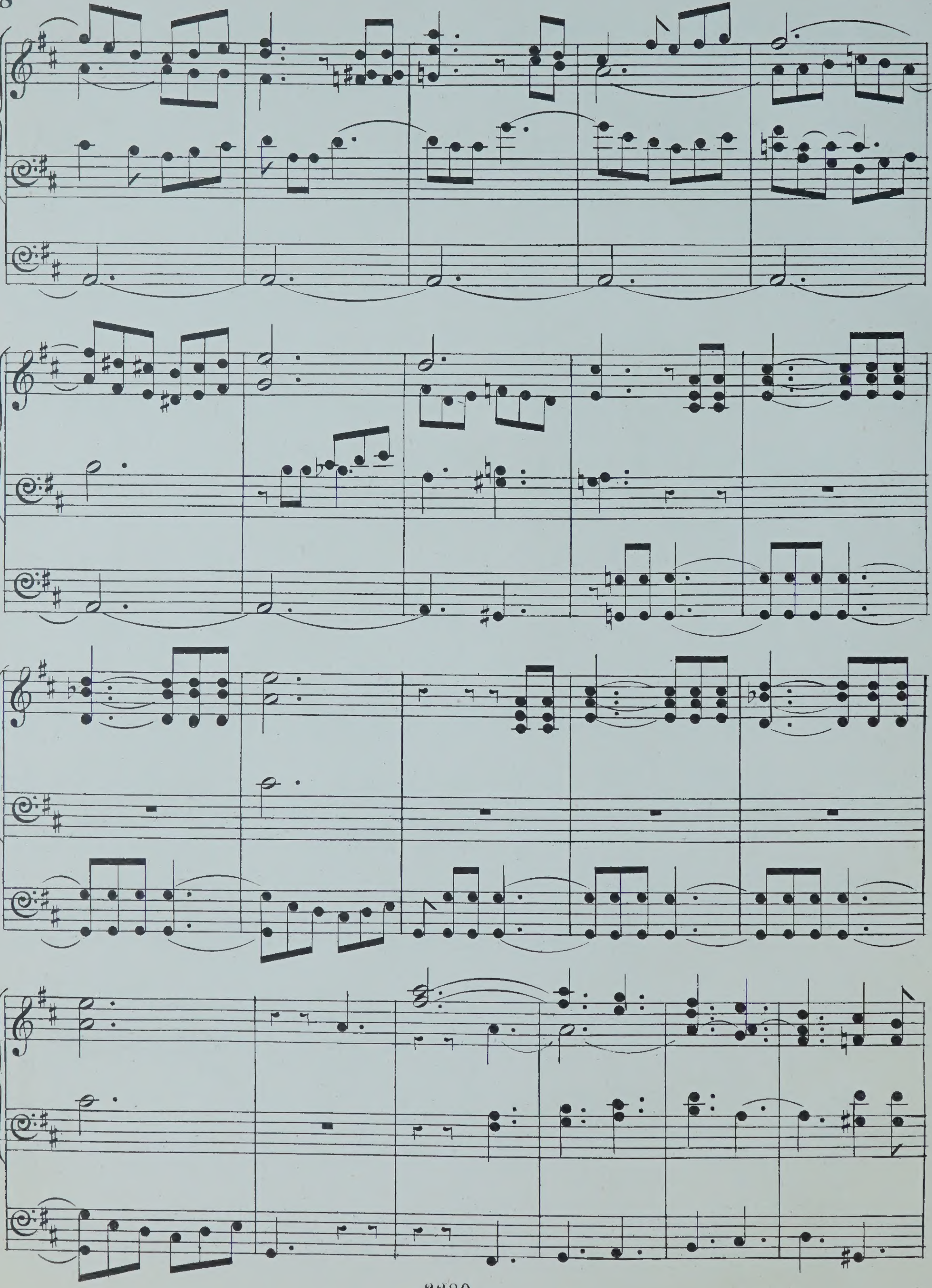

Sw:
Gt to Ped in.
Gt
Gt to Ped

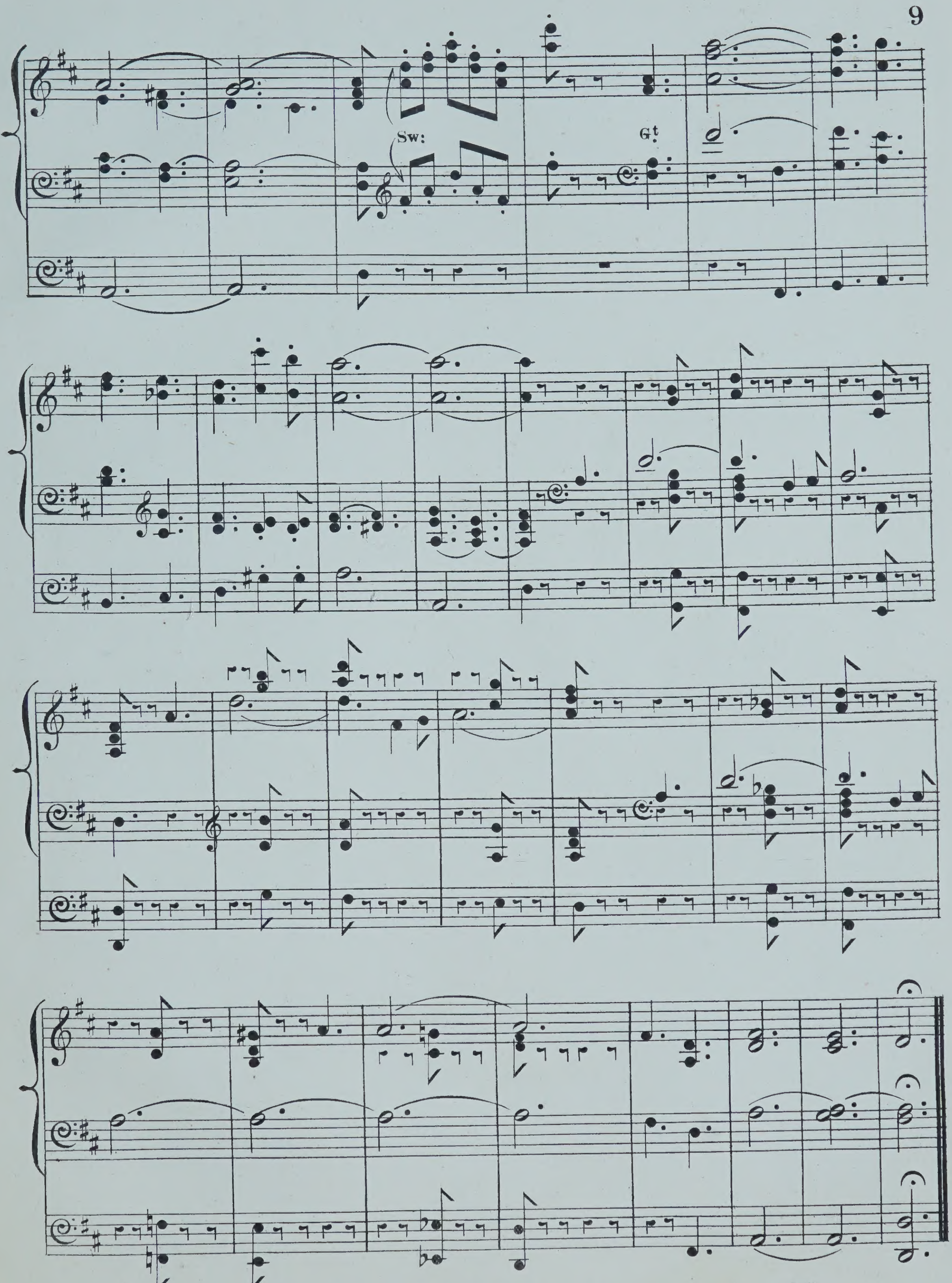





mf
G.t to Ped in.
p
Cres:
R.H.
L.H.
R.H.
G.t to Ped.
X
Cres:
al
fff


Legato.



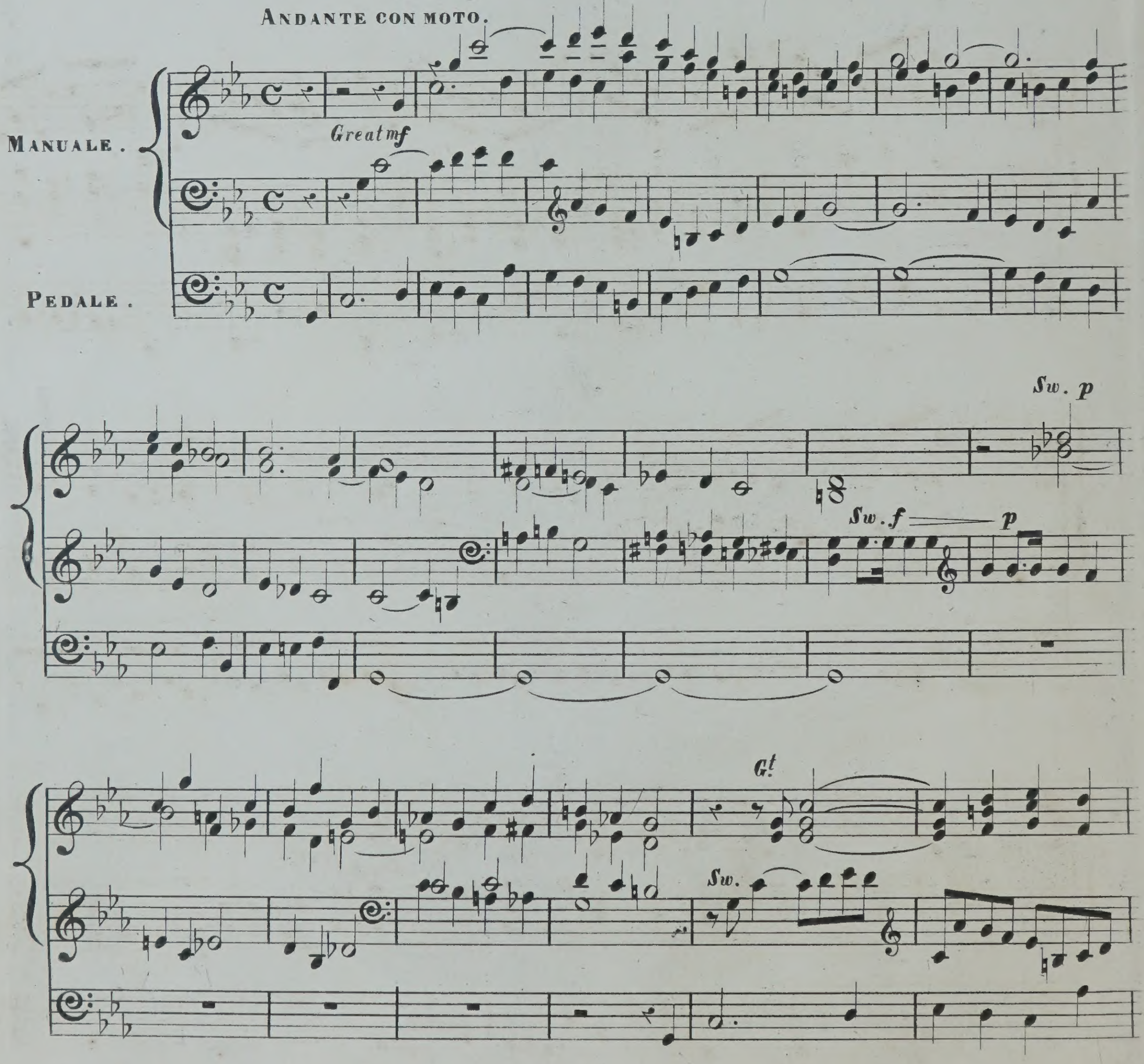

Sw:
Gt

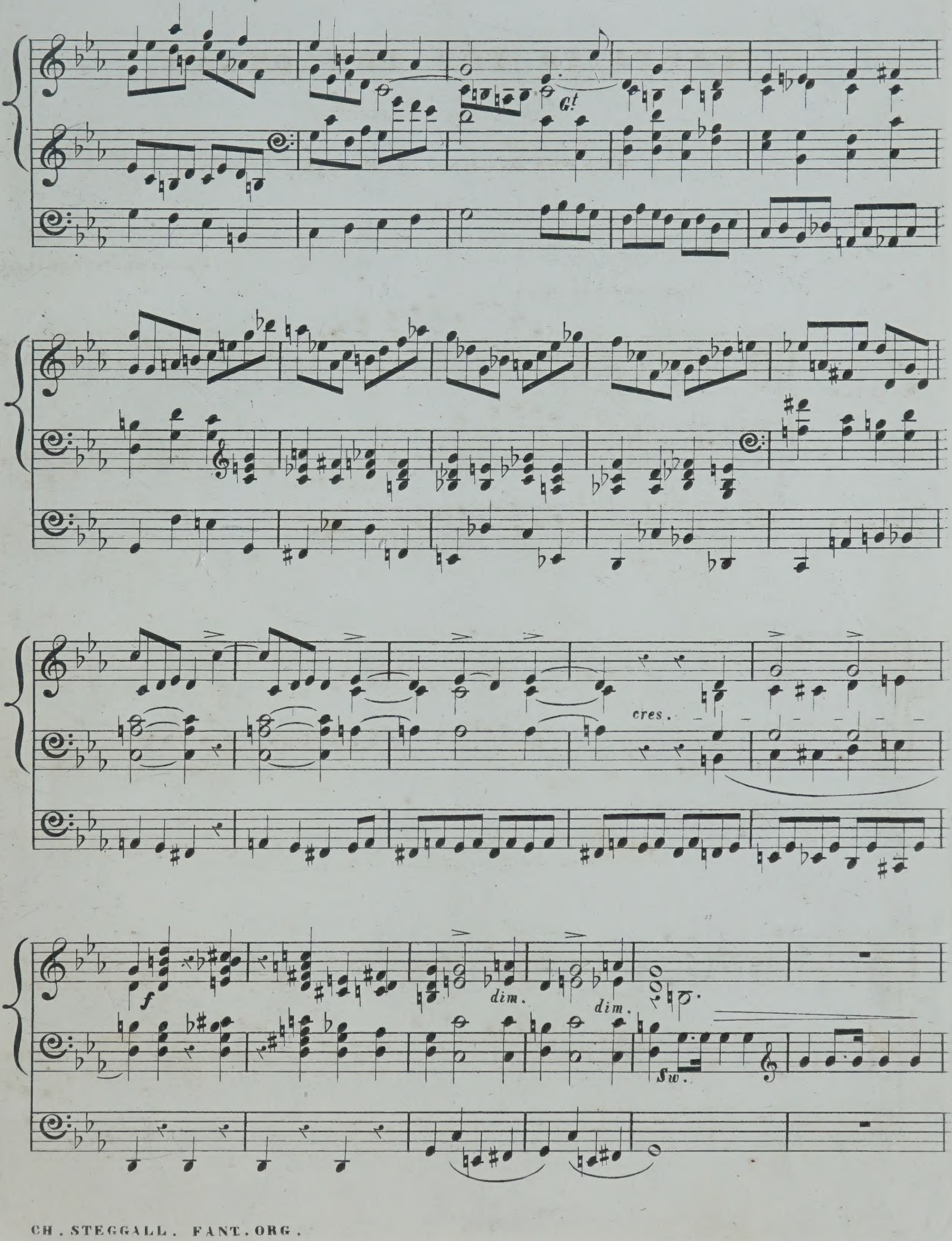
FANTASIA FOR THE ORGAN

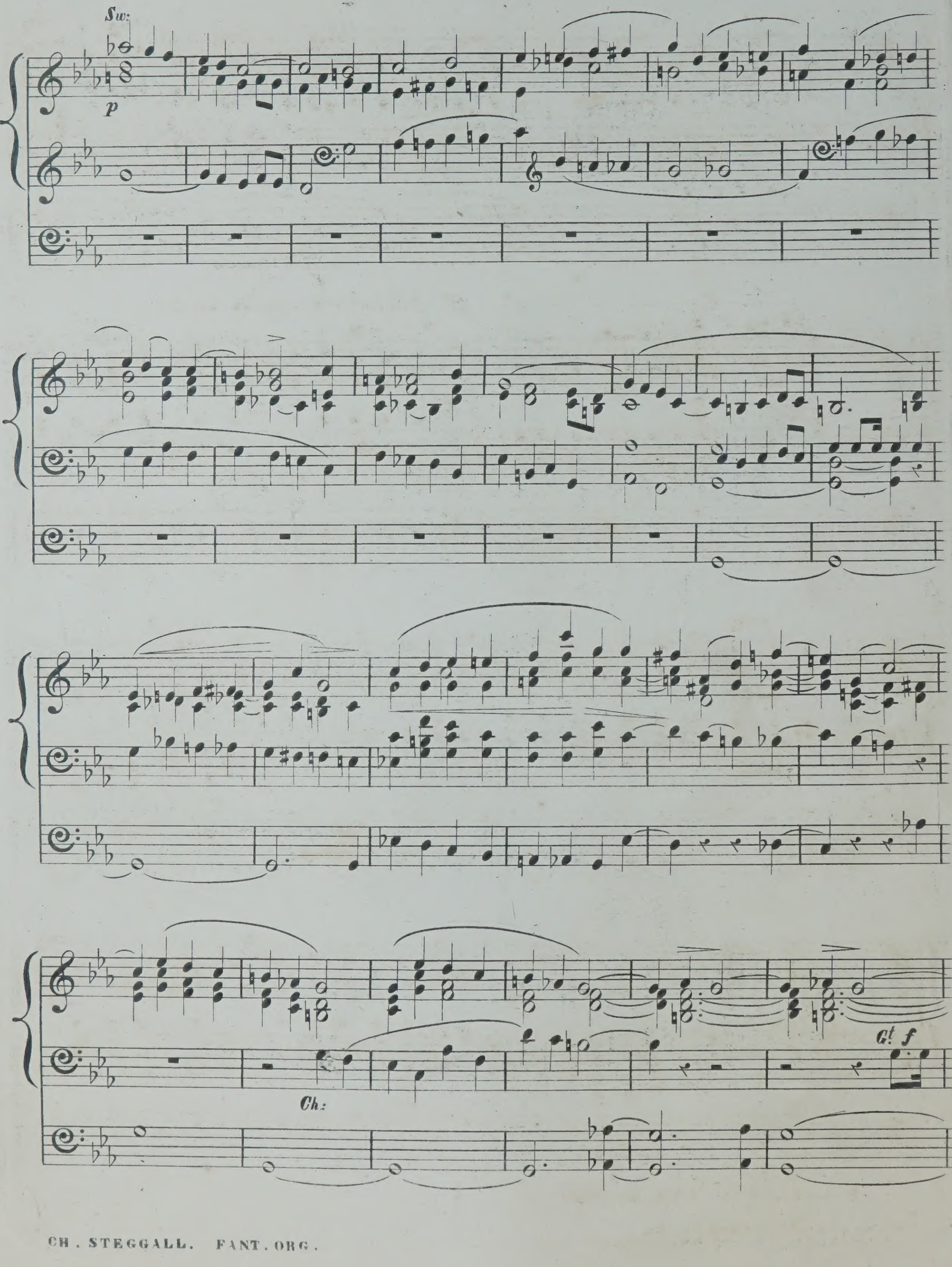
ON THEMES FROM

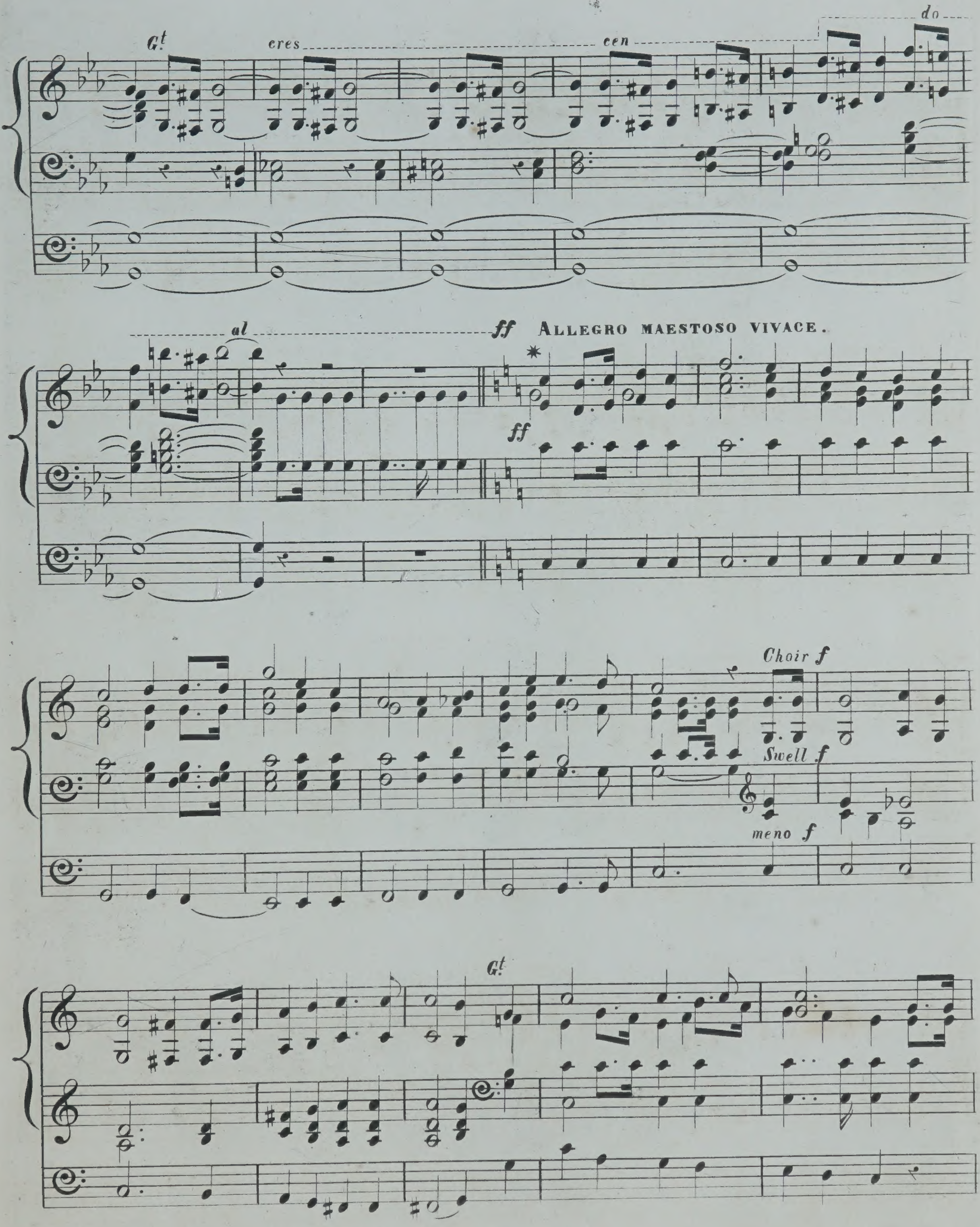
MENDELSSOHN'S ATHALIE.

CHARLES STEGGALL.

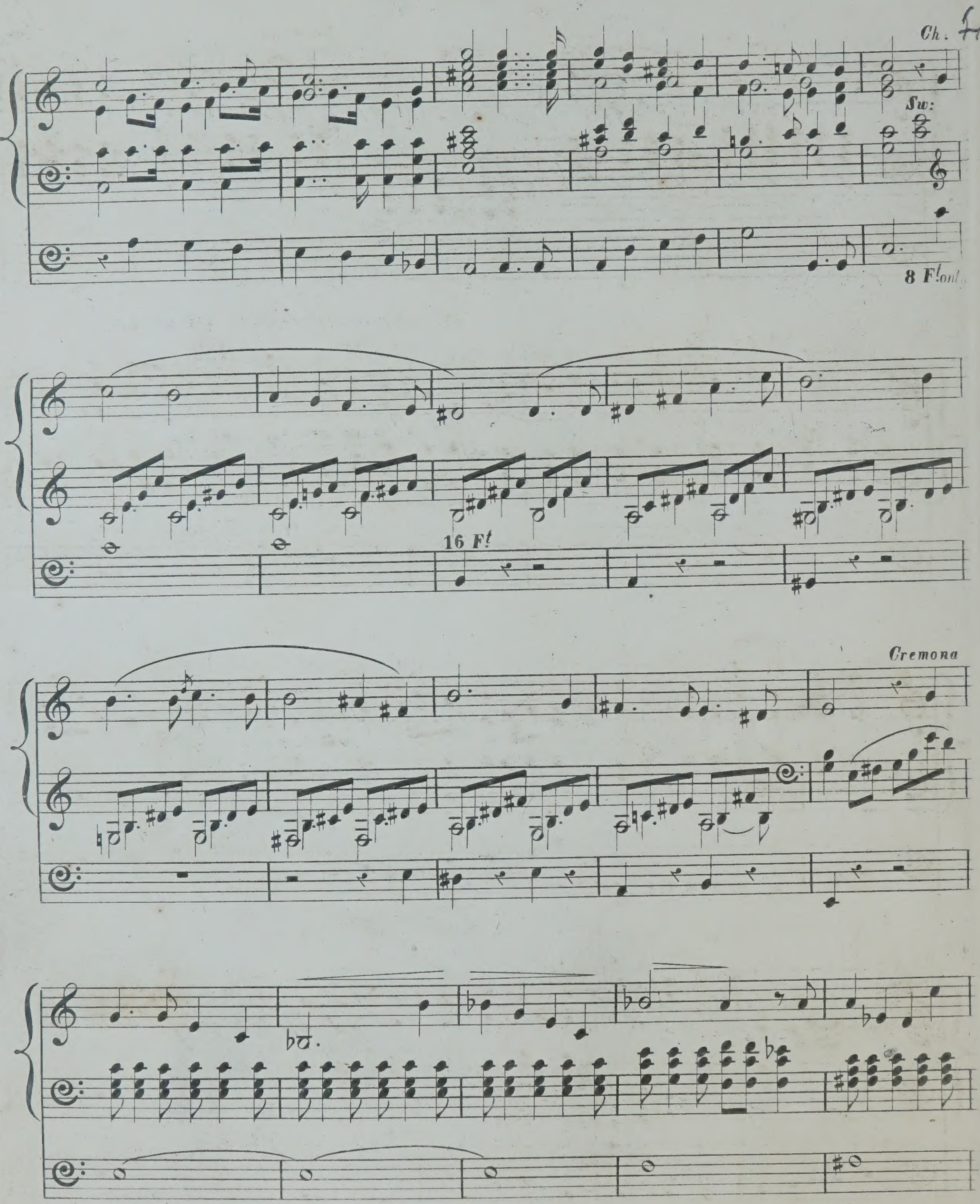

Andante con moto.
Manuale.
Pedale.
Great mf
Sw. p
Sw. f
p
Gt
Sw.

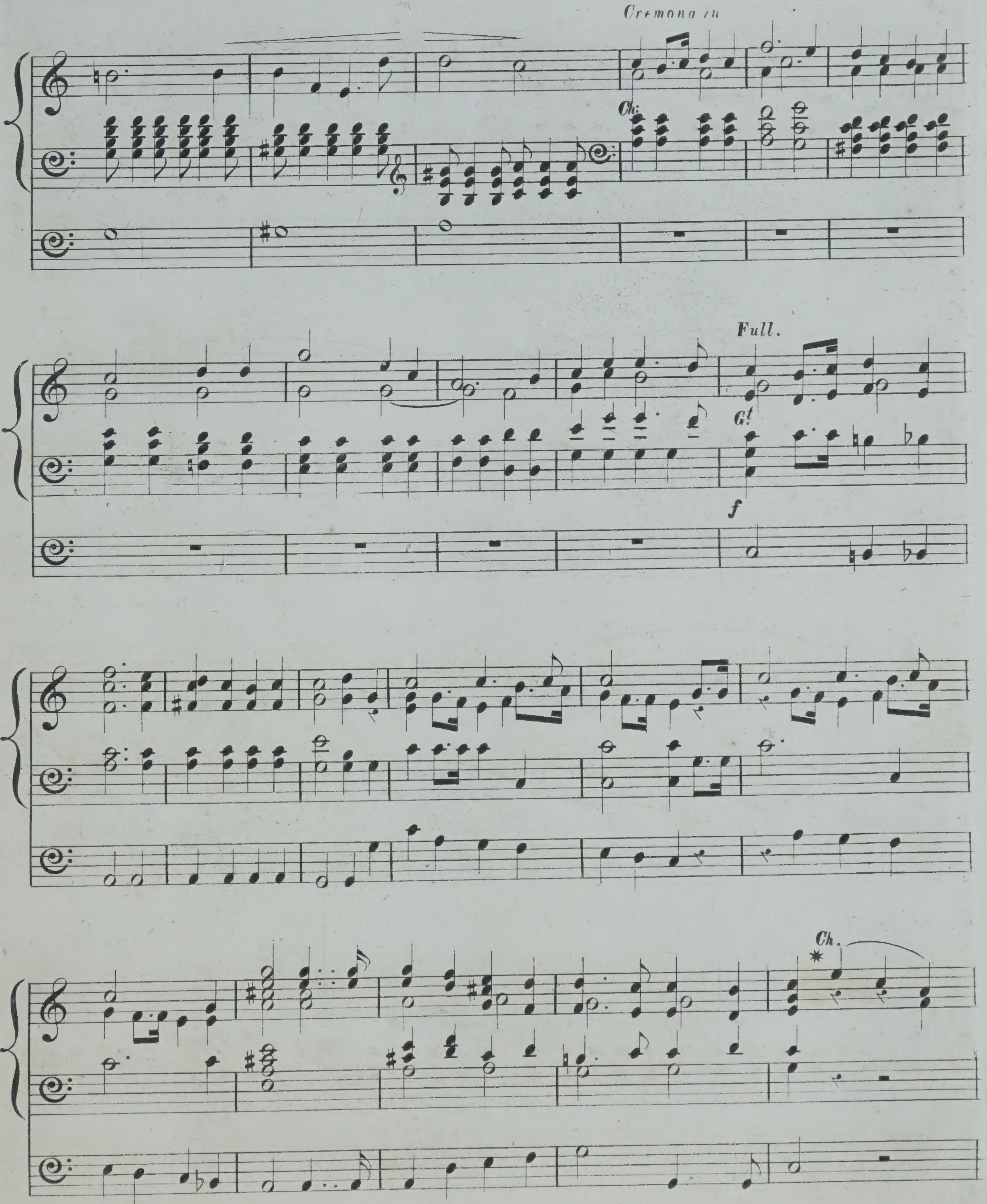

Gt
cres.
f
dim.
dim.
Sw.


Sw:
p
Ch:
Gt f

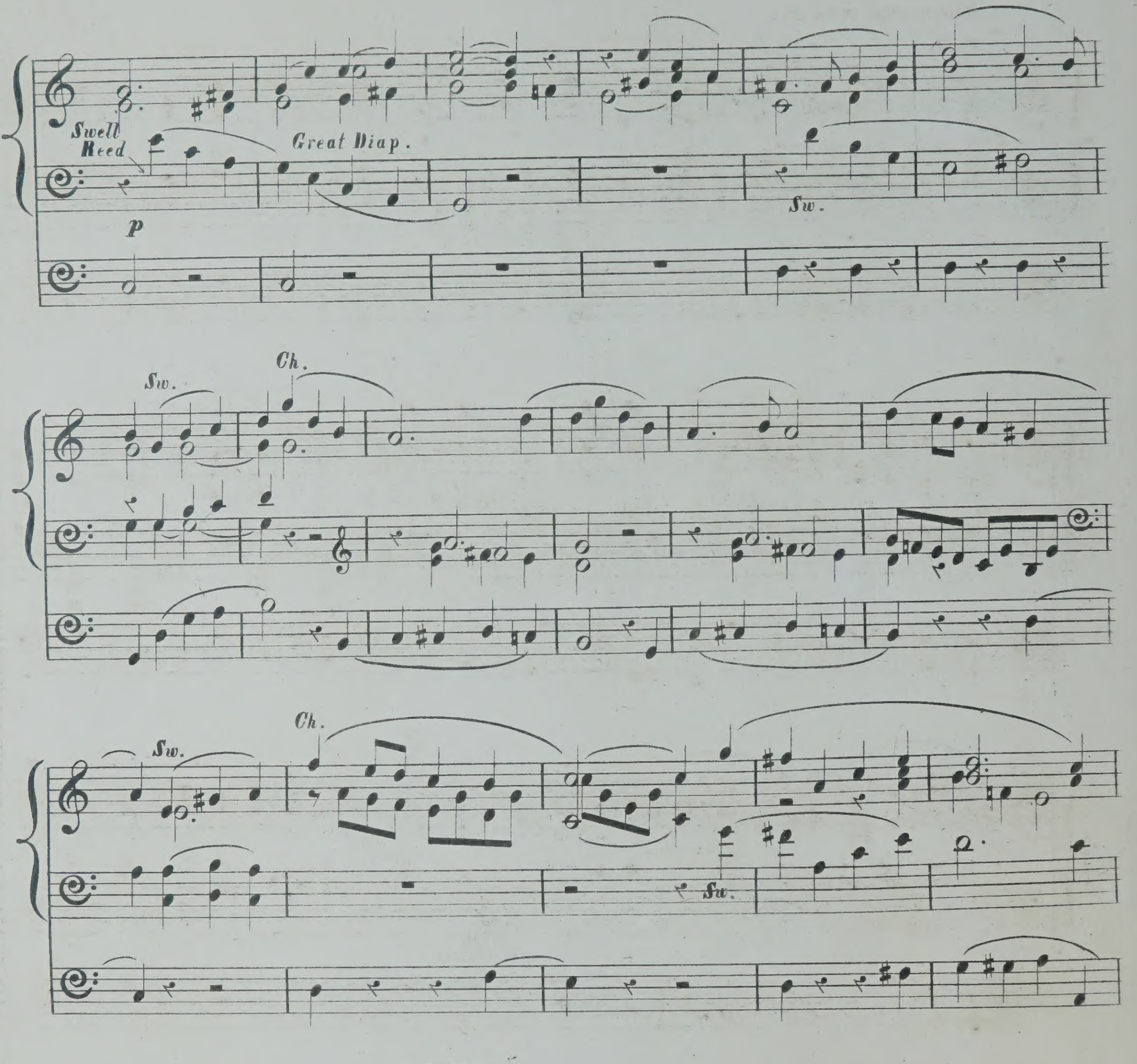

Gt
cres
cen
do
al
ff
Allegro maestoso vivace.
*
ff
Choir f
Swell f
meno f
Gt

* "Heaven and the earth display."

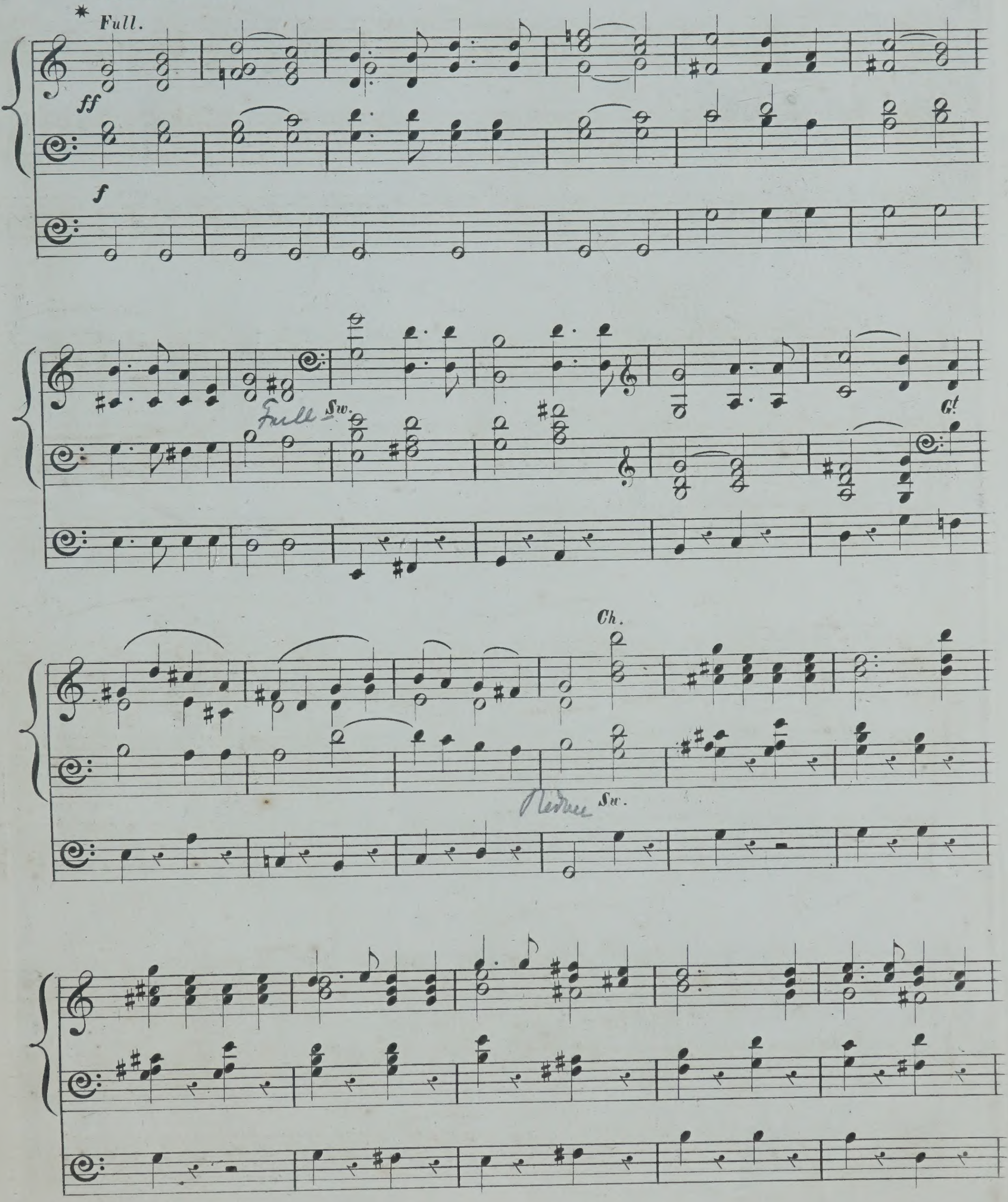

Ch. 7H1.
Sw:
8 Ft ond.
16 Ft
Cremona


Cremona in
Ch:
Full.
Gt
f
Ch.
*

*"Each fruit he forms".

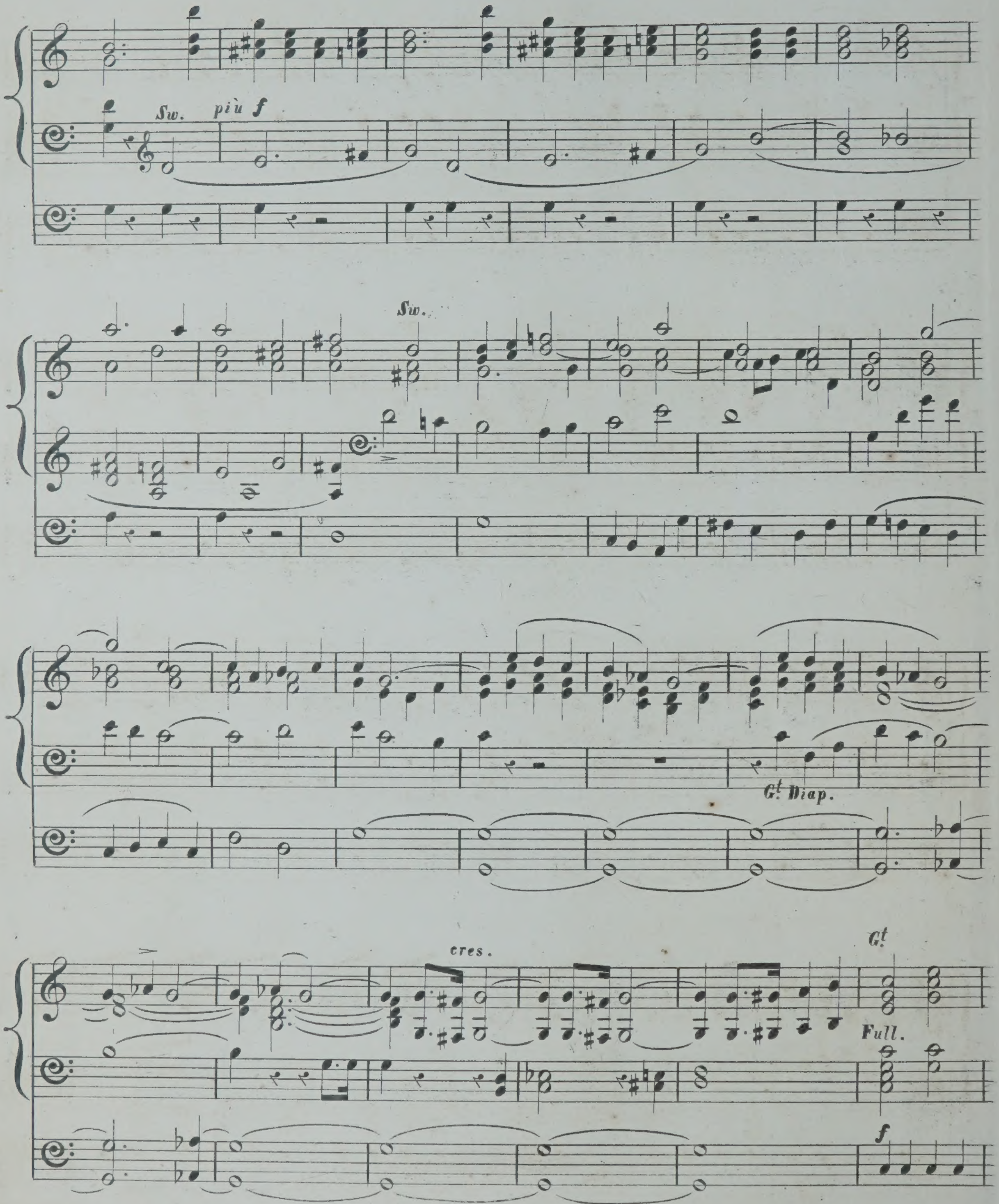

Swell Reed
p
Great Diap.
Sw.
Sw.
Ch.
Sw.
Ch.
Sw.

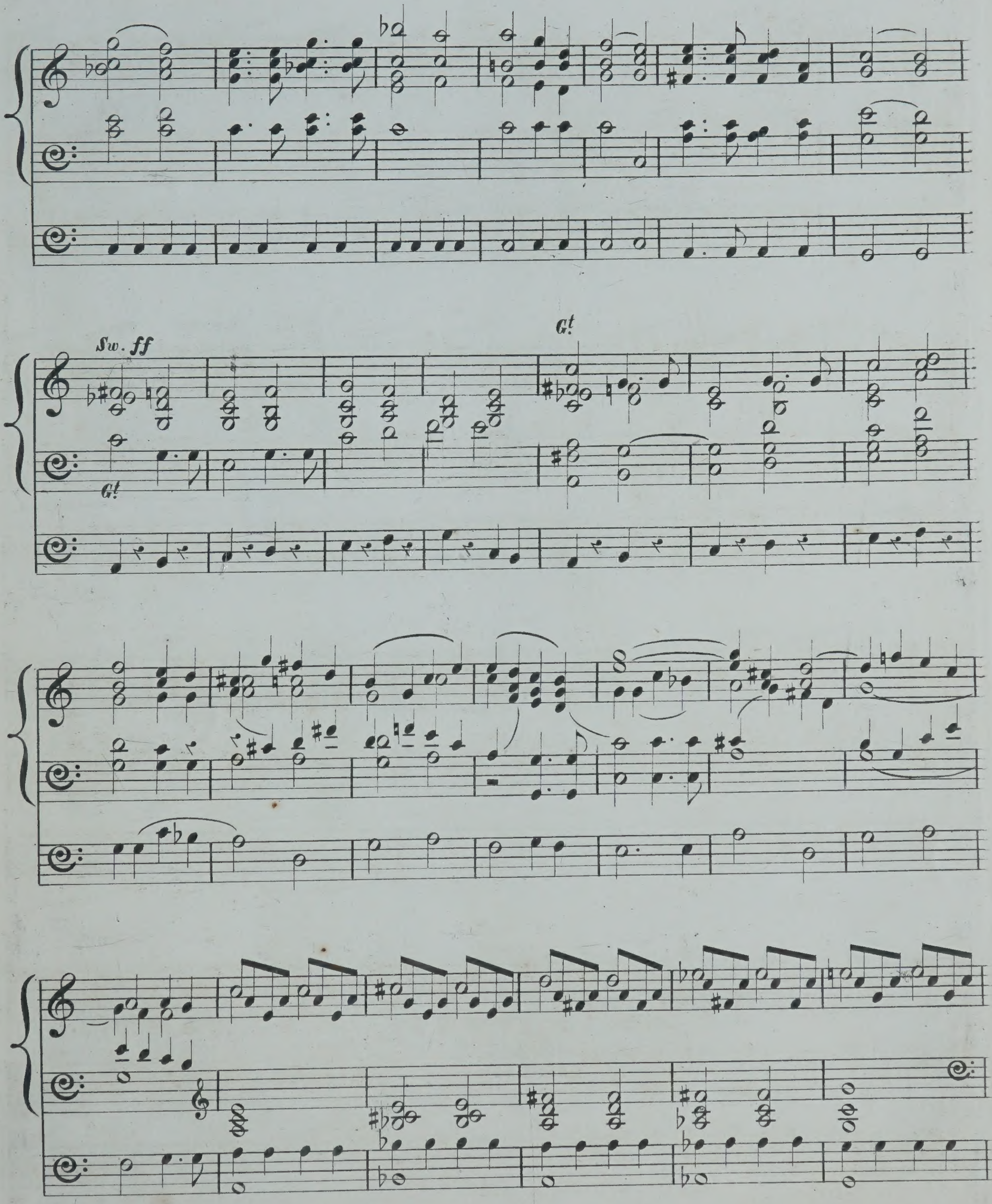
ALLEGRO MOLTO.

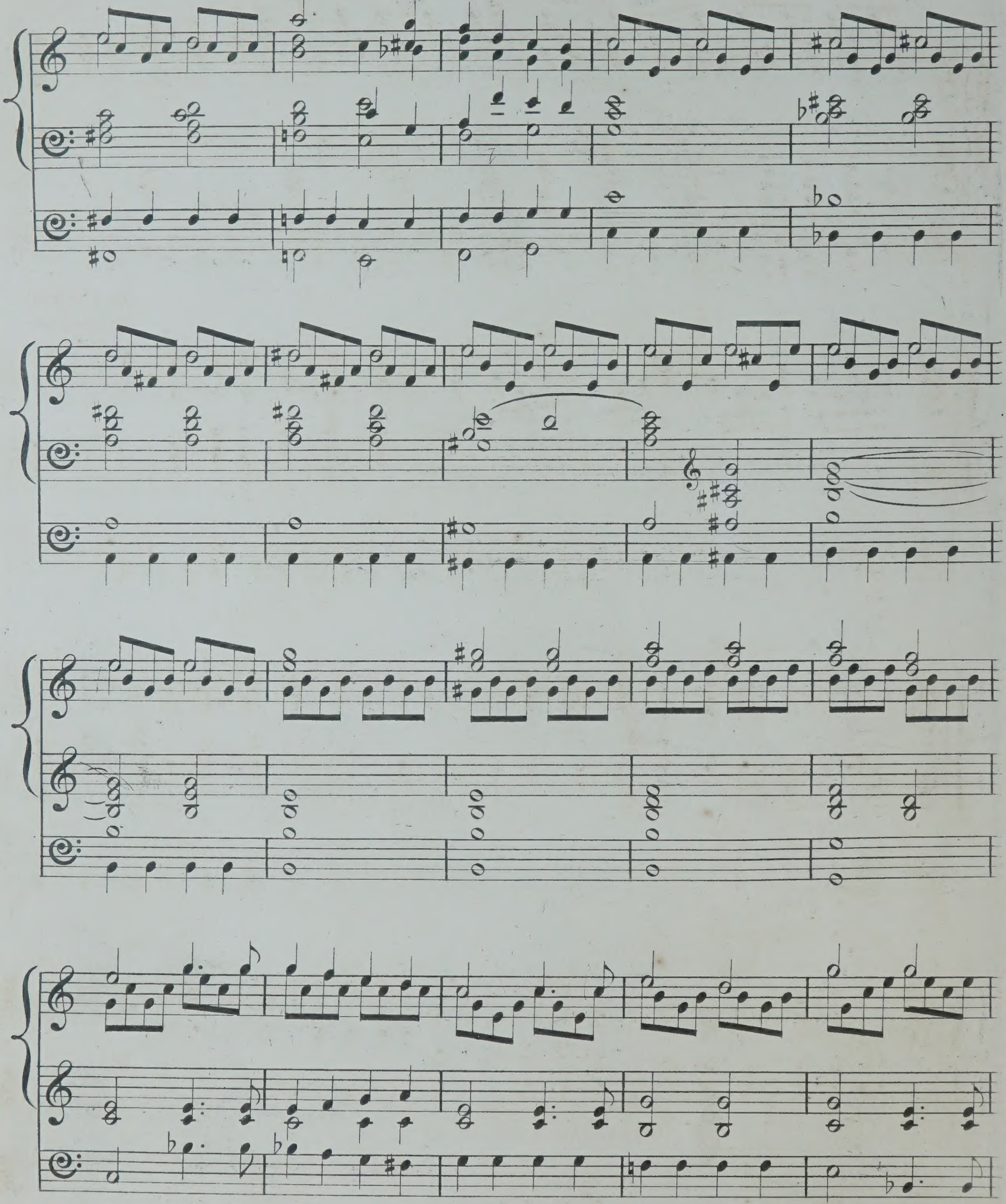

* Full.
ff
f
Full
Sw.
Gt
Ch.
Reduce
Sw.

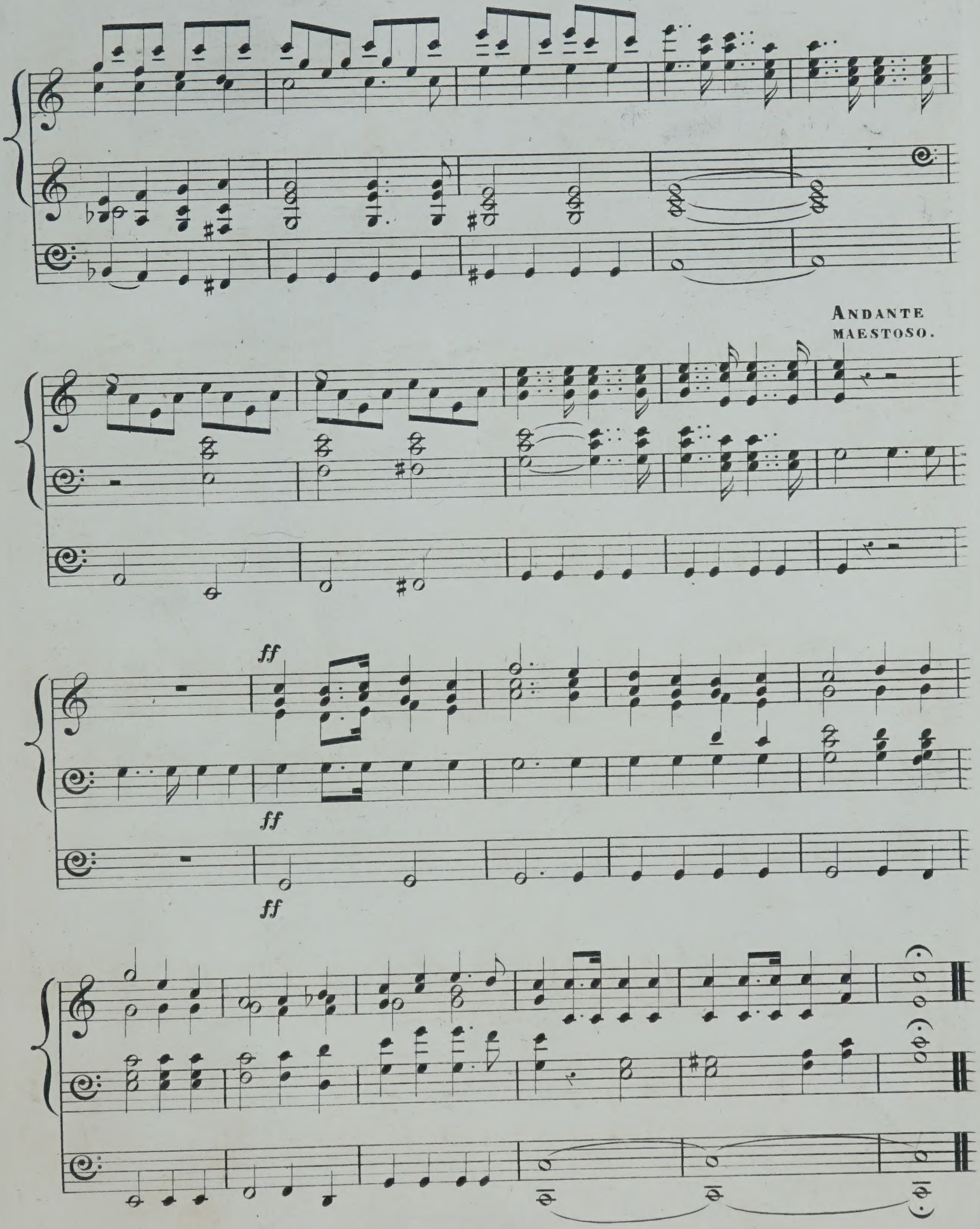
---

* "Holy. Holy. ever blessed law!"


Sw.
più f
Sw.
Gt. Diap.
cres.
Gt.
Full.
f


Sw. ff
Gt
Gt




ANDANTE
MAESTOSO.
ff
ff
ff

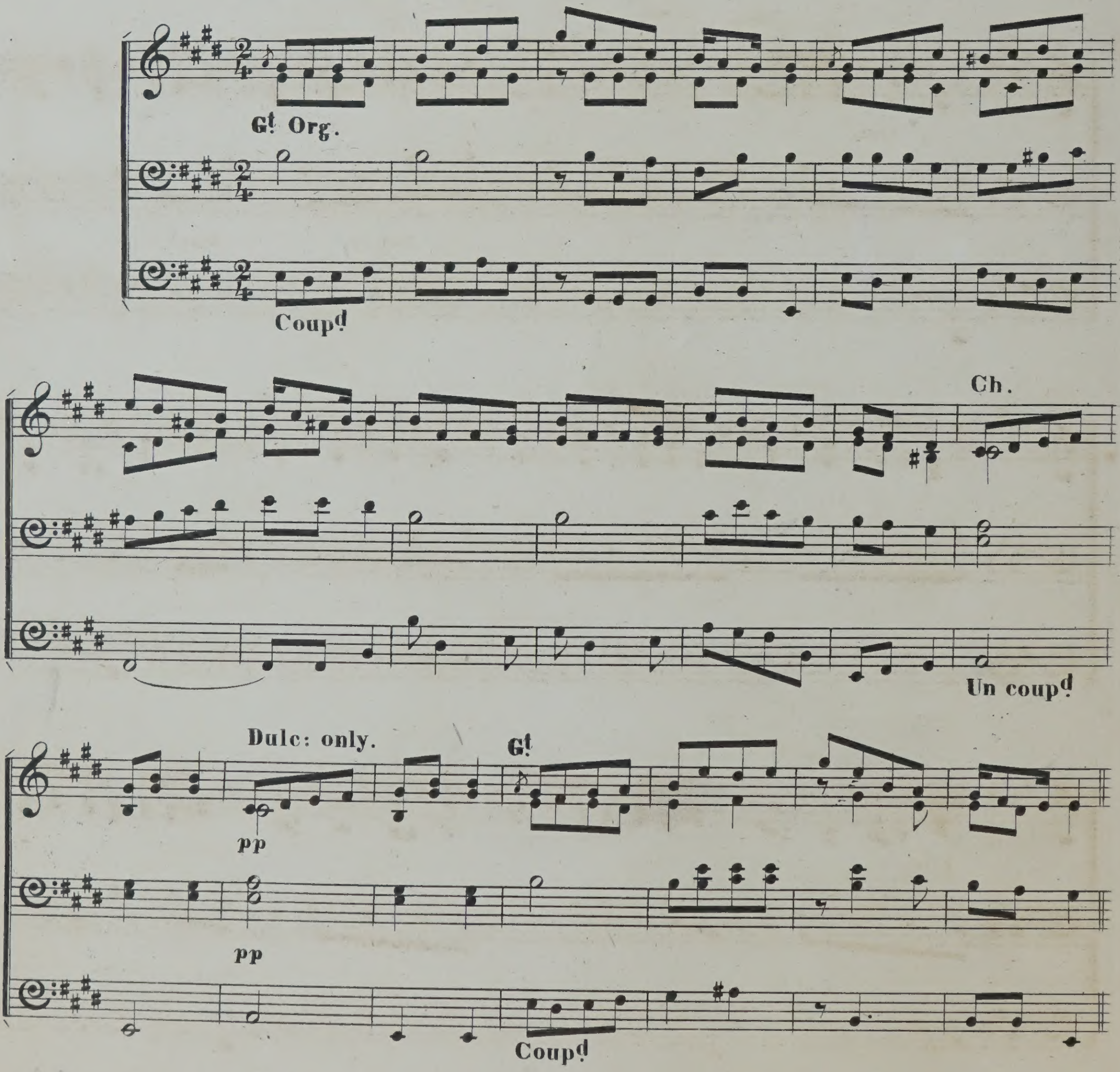
ANDANTE.

G Org. Diaps. 8 Ft.
Sw: Diaps. 8 Ft.
Trumpet 8 Ft.
Ch: St. Dia. 8 Ft.
Dul. 8 Ft.
Keraulophon
or Gamba. 8 Ft.
Ped. Org. Bourdon. 16 Ft.

F. Mendelssohn. Op. 81.

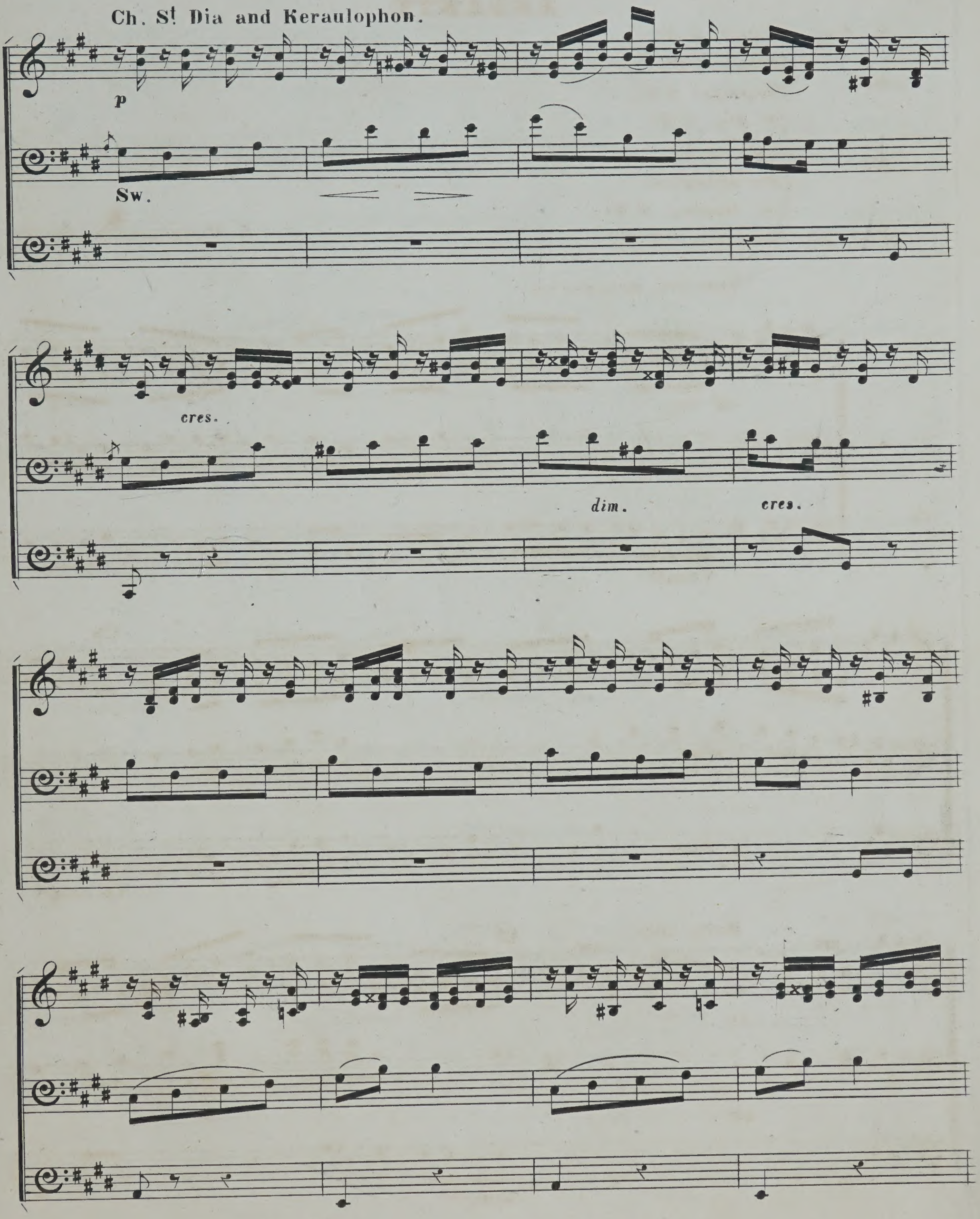
2 Vns Vla +, cello.

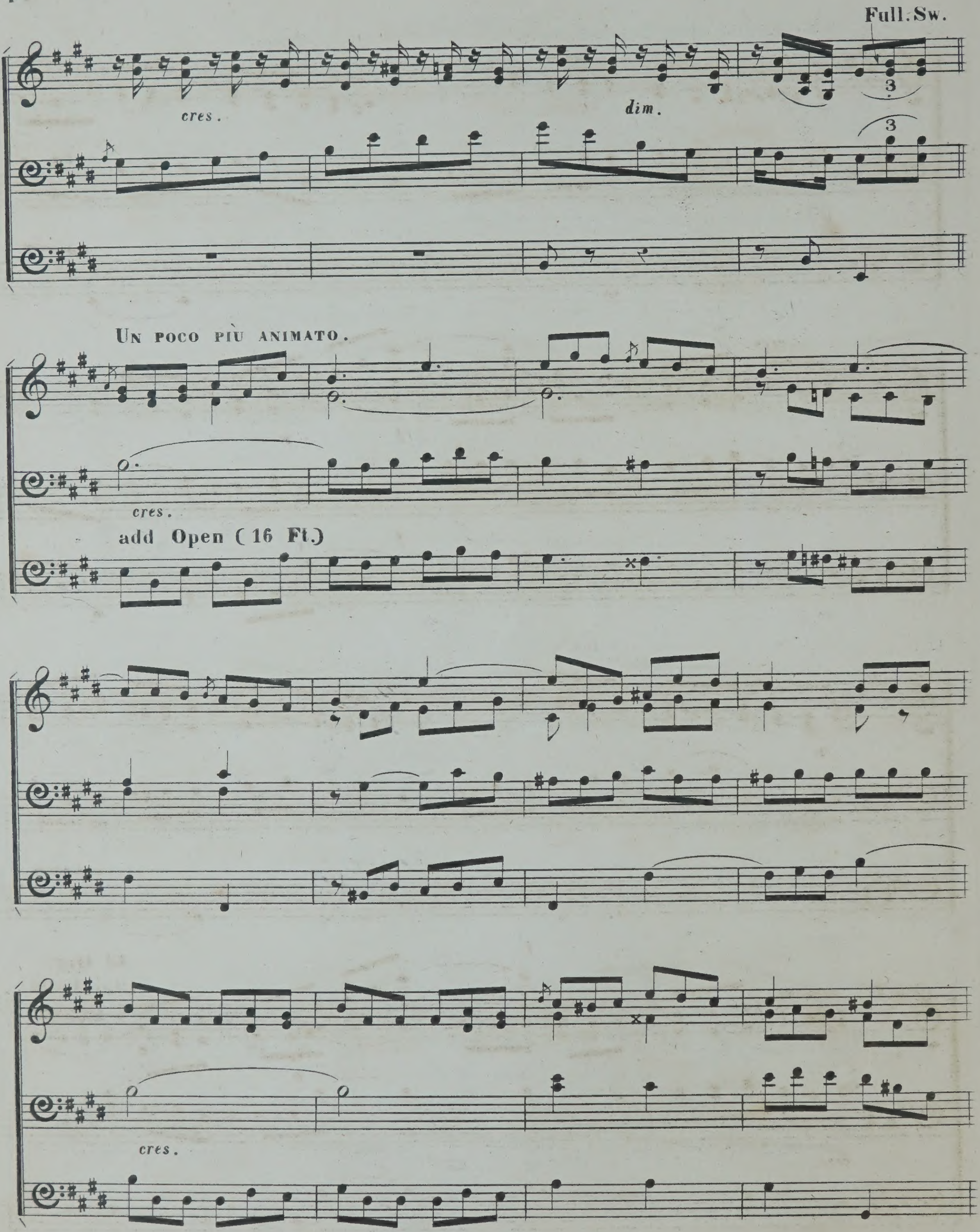
Andante sostenuto.

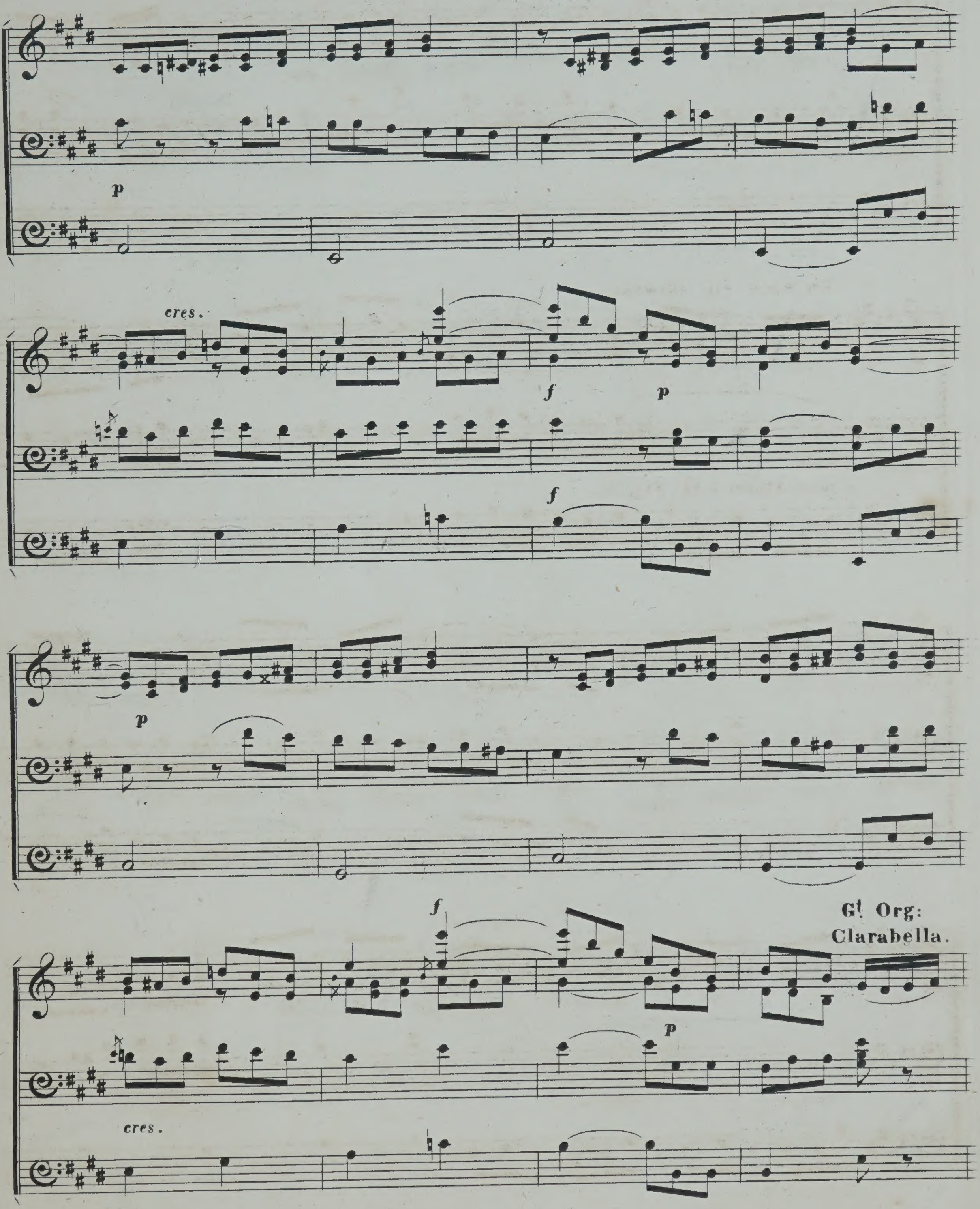

Gt. Org.
Coupd.
Ch.
Un coupd.
Dulc: only.
pp
pp
Gt.
Coupd.

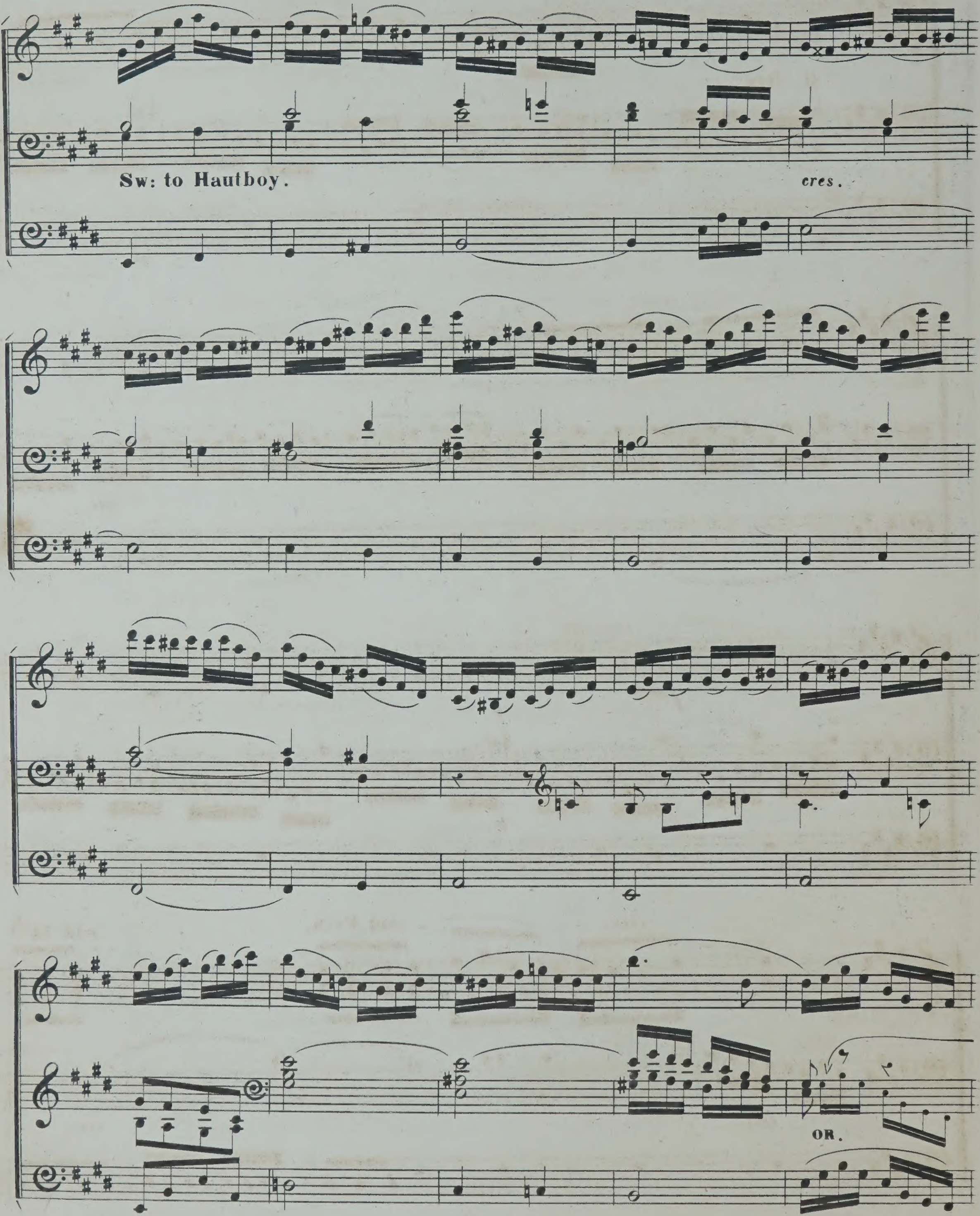
G Cooper

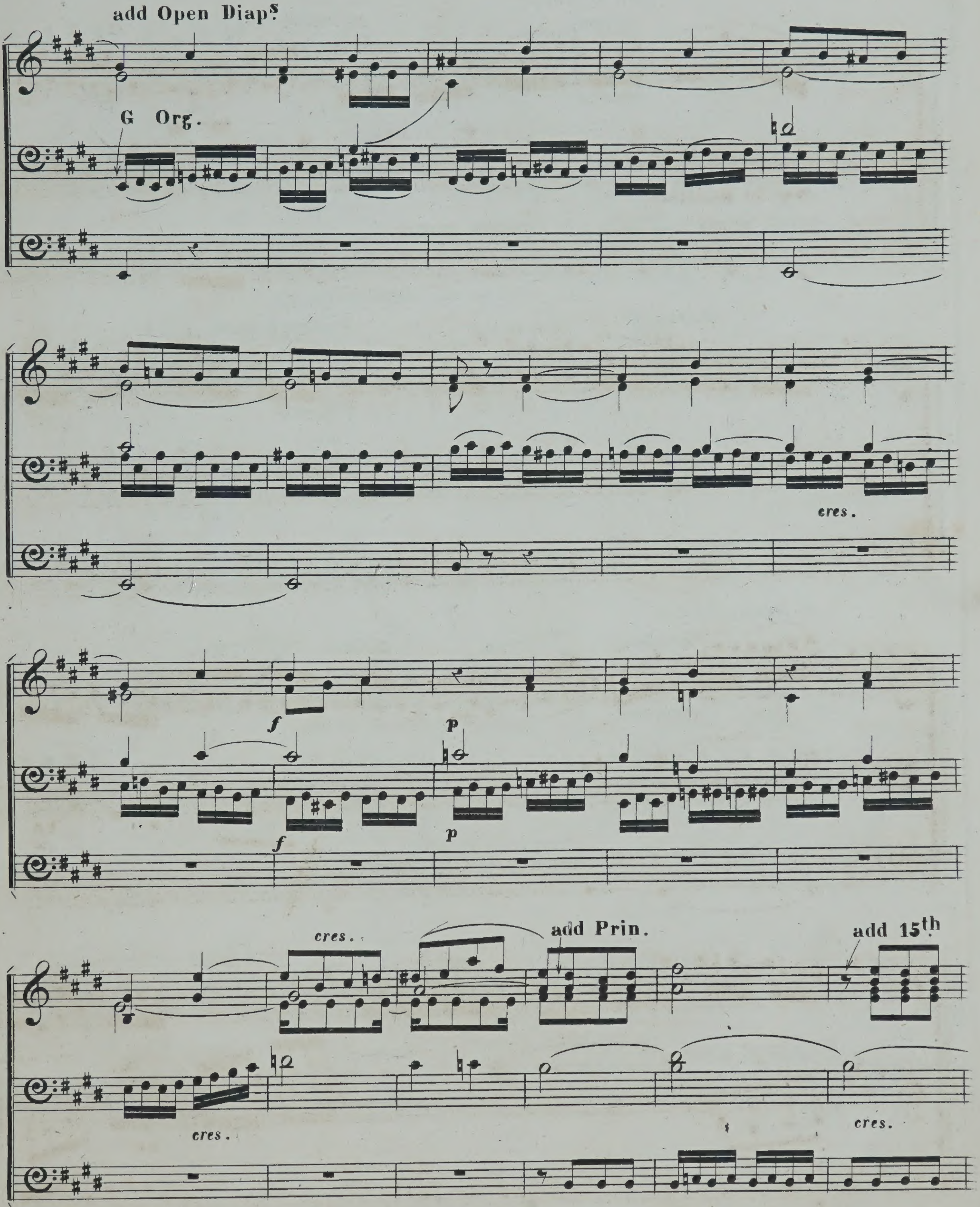
Ch. St. Dia and Keraulophon.

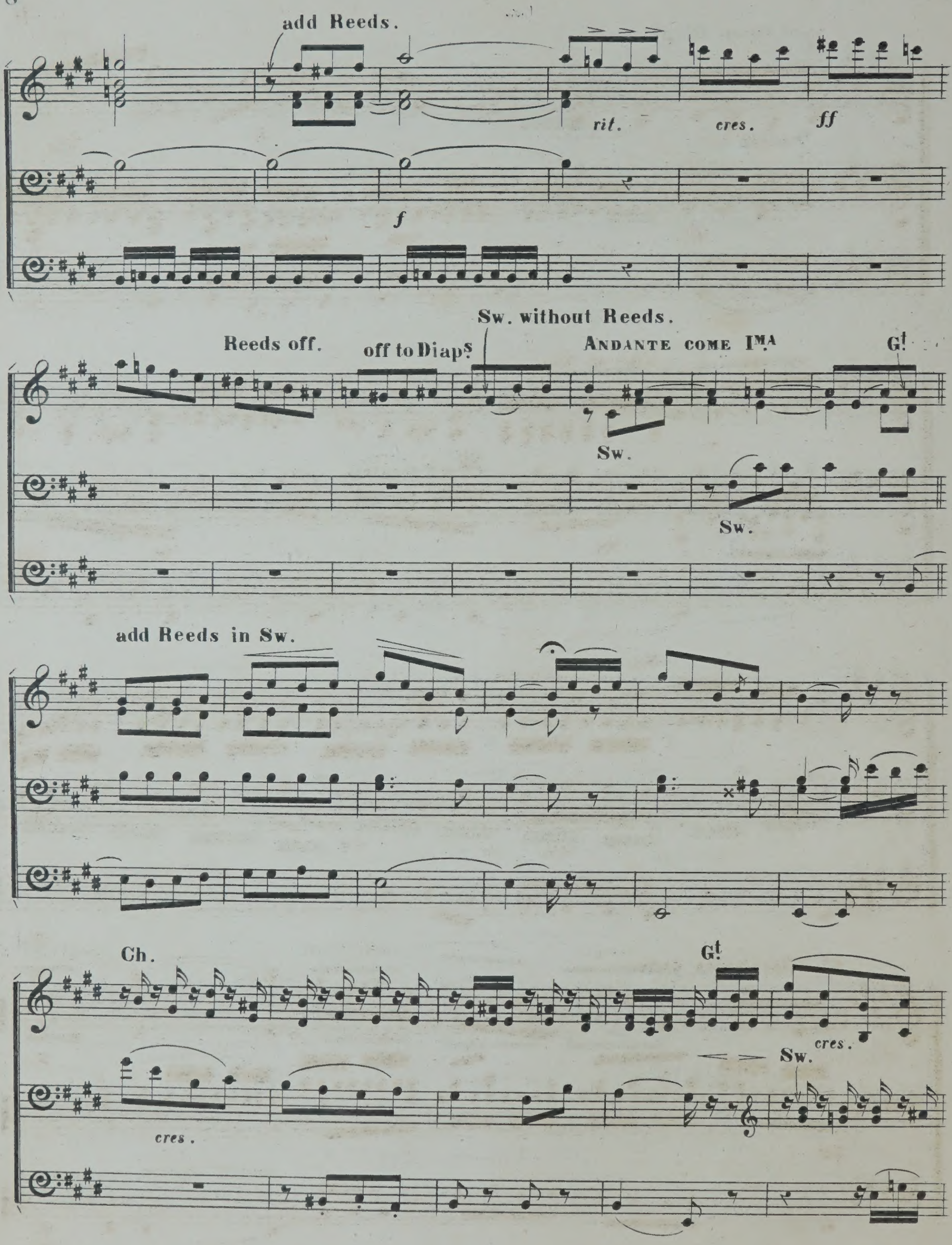

p
Sw.
cres.
dim.
cres.

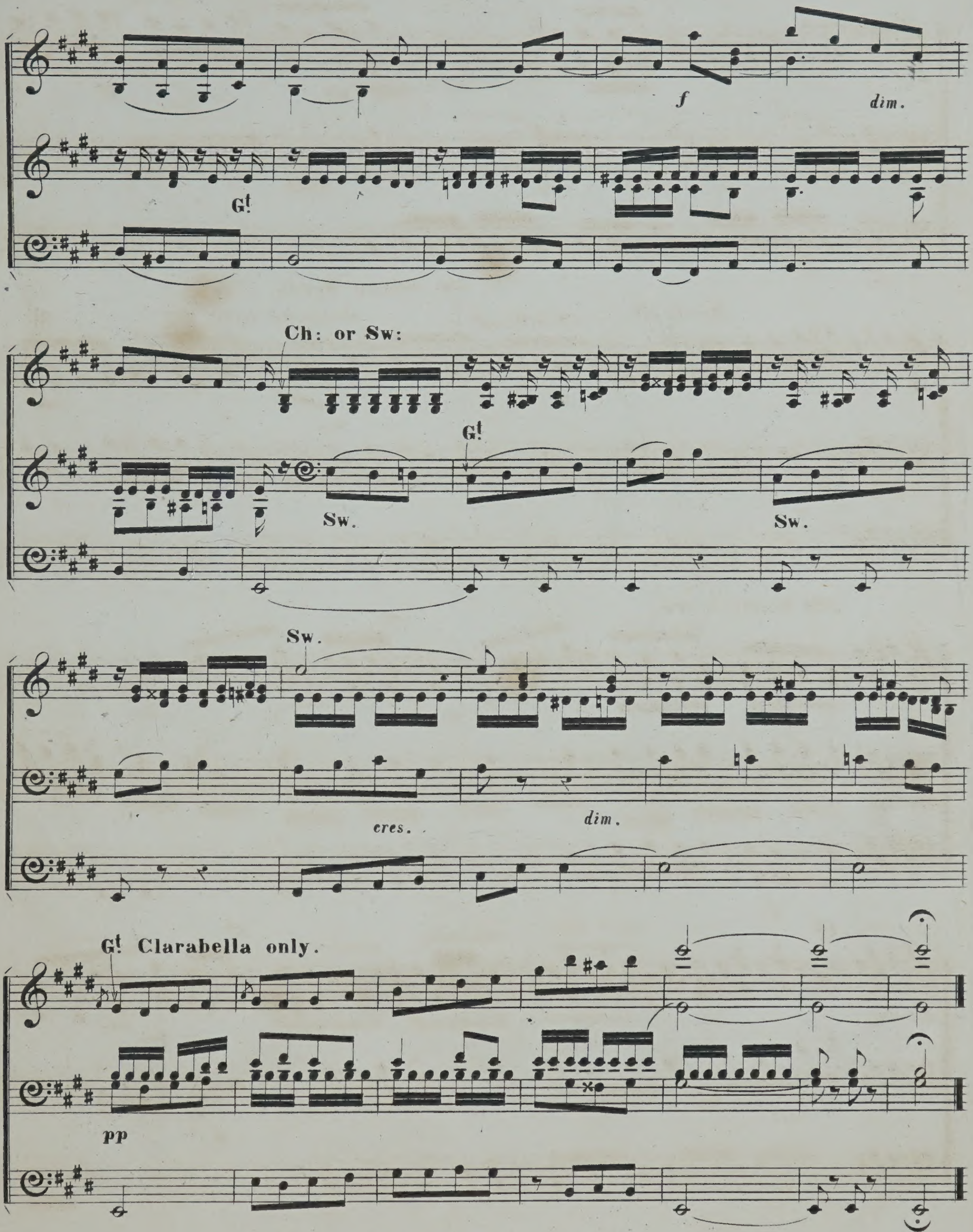

Full. Sw.
cres.
dim.
3
3
Un poco più animato.
cres.
add Open (16 Ft.)
cres.


p
cres.
f
p
f
p
f
p
cres.
Gt. Org:
Clarabella.


Sw: to Hautboy.
cres.
OR.


add Open Diaps.
G Org.
cres.
f
p
f
p
cres.
add Prin.
add 15th.
cres.
cres.


add Reeds.
rit.
cres.
ff
f
Reeds off.
off to Diaps.
Sw. without Reeds.
ANDANTE COME IMA
Gt.
Sw.
Sw.
add Reeds in Sw.
Ch.
cres.
Gt.
Sw.
cres.

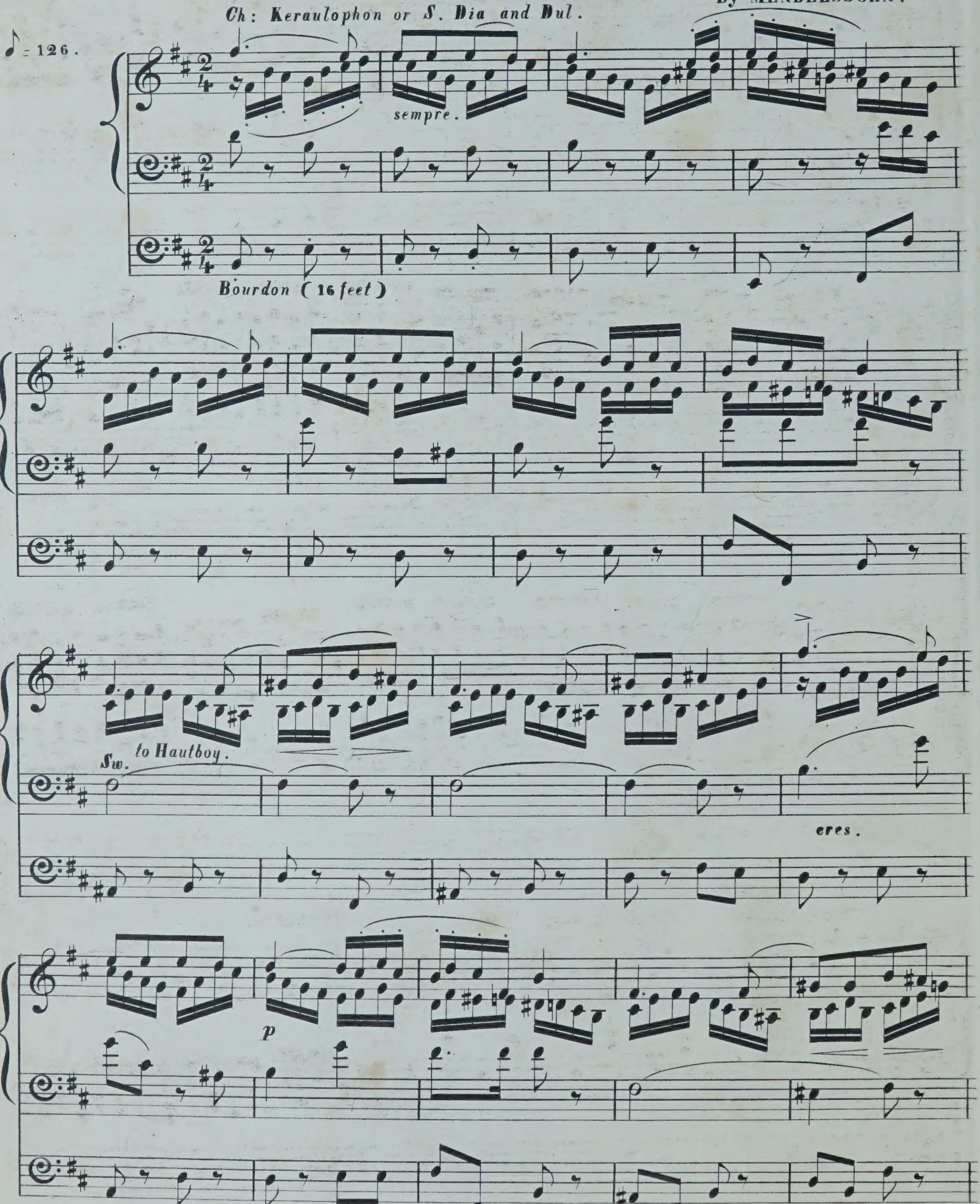

f
dim.
Gt.
Ch: or Sw:
Gt.
Sw.
Sw.
Sw.
cres.
dim.
Gt. Clarabella only.
pp

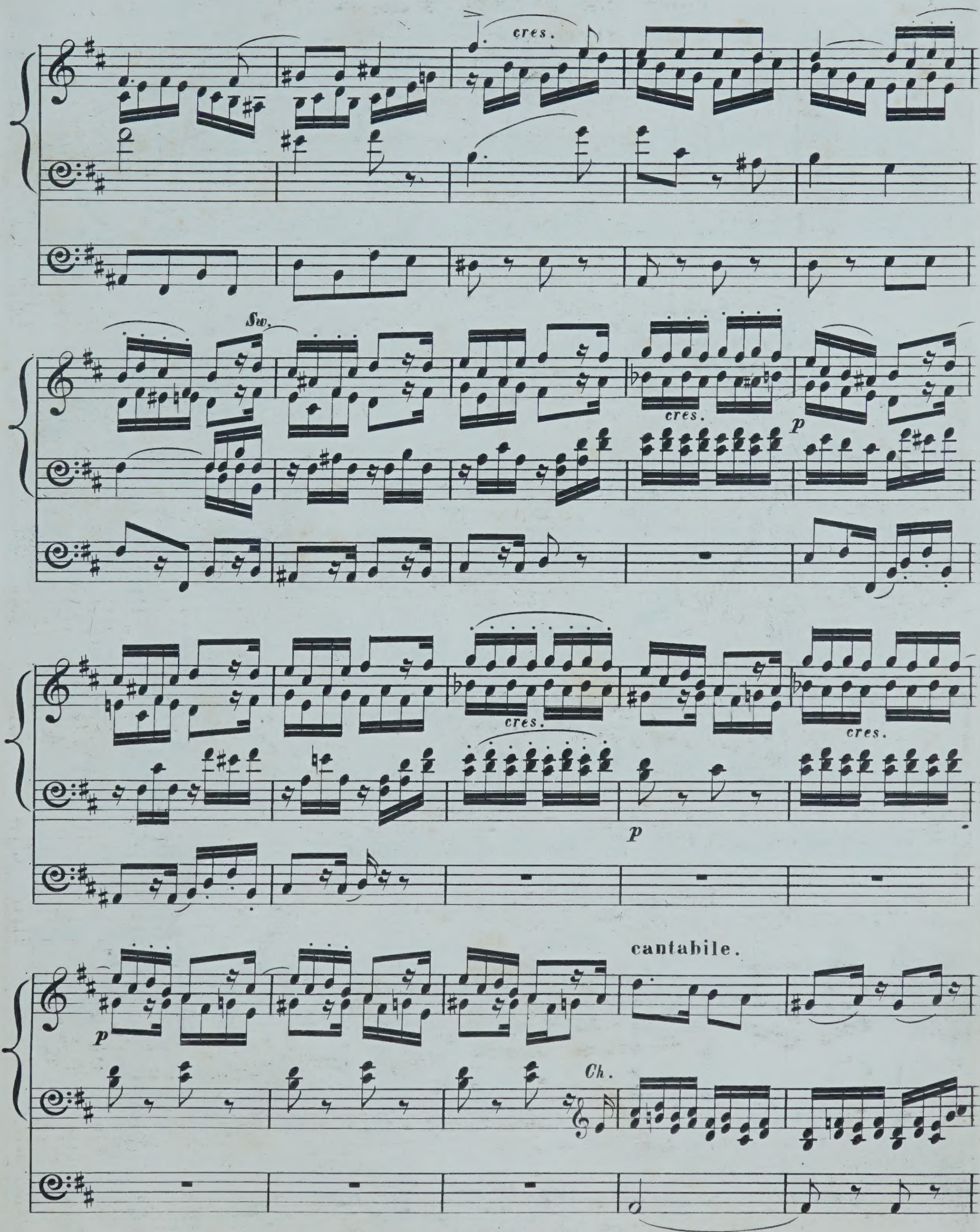
ANDANTE

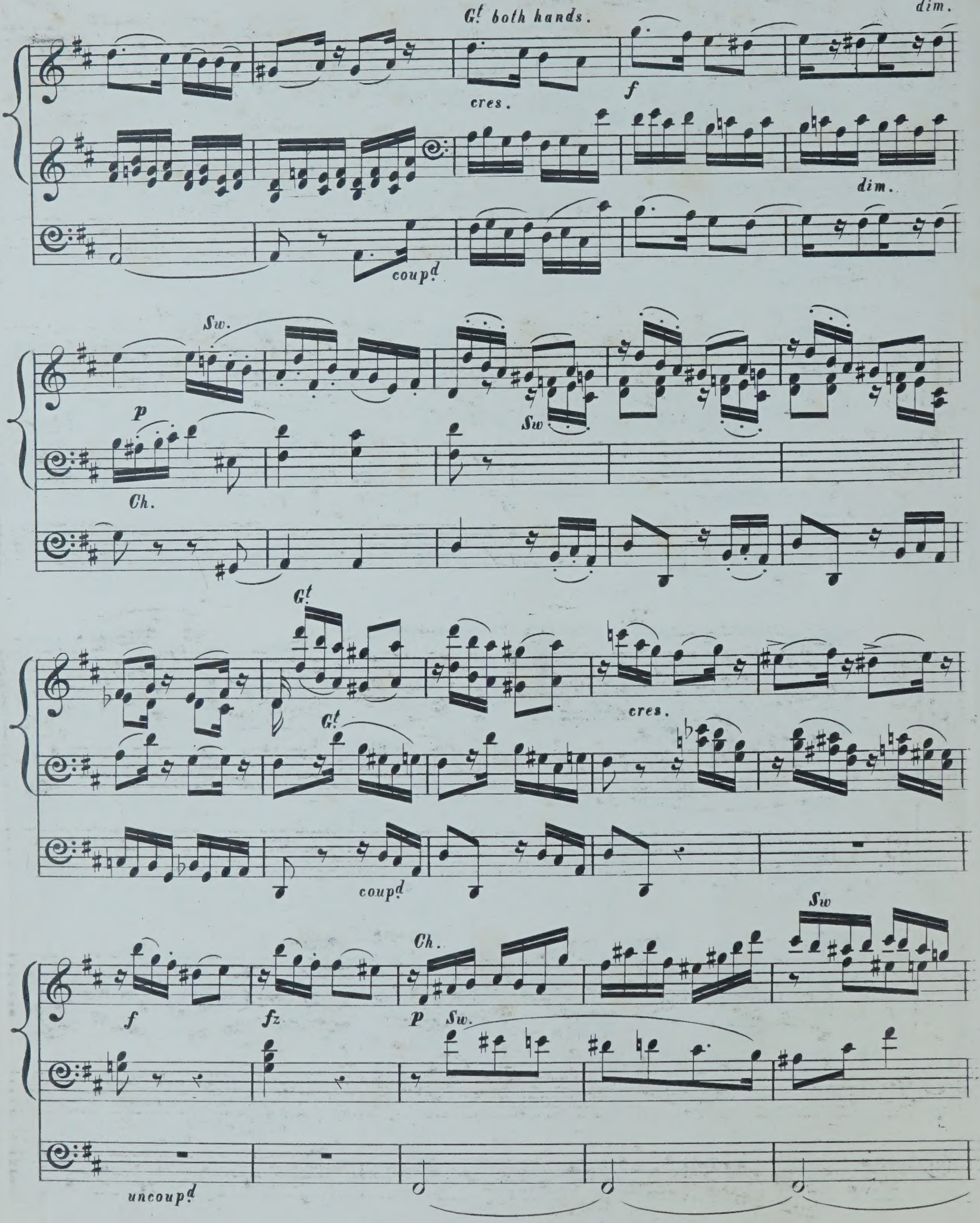
FROM THE QUARTETT Op: 44 № 1.

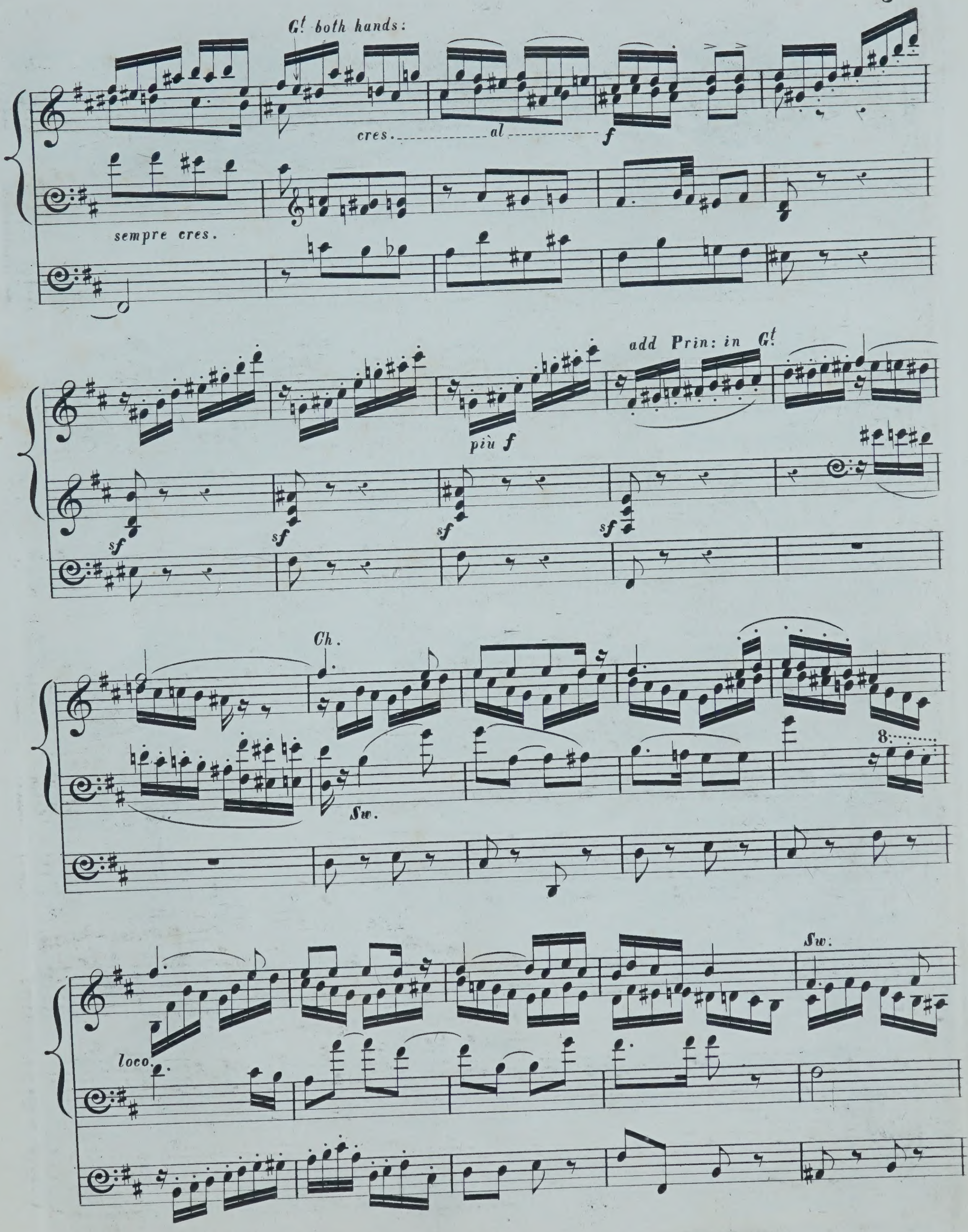
Expressivo ma con moto.

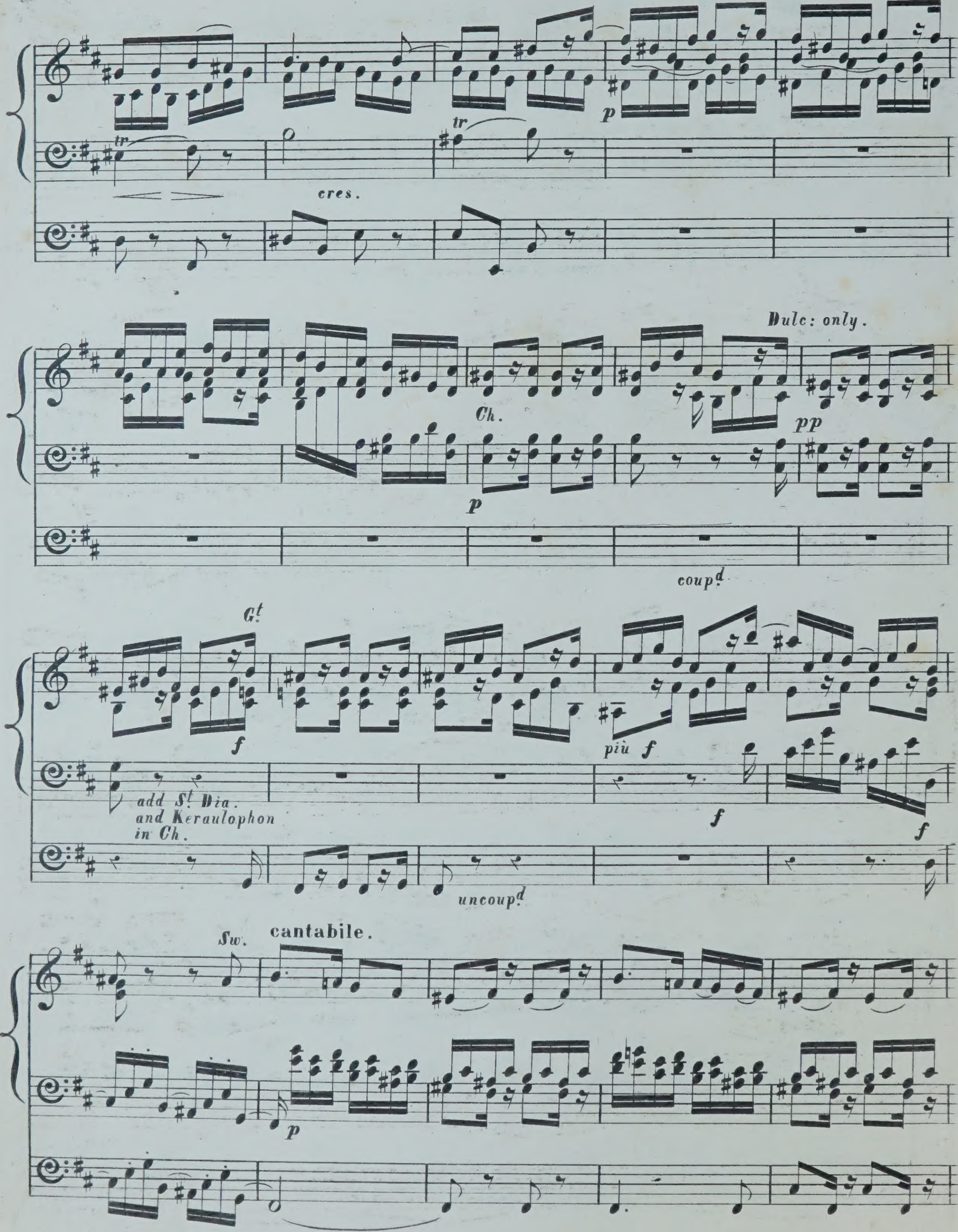
by Mendelssohn.

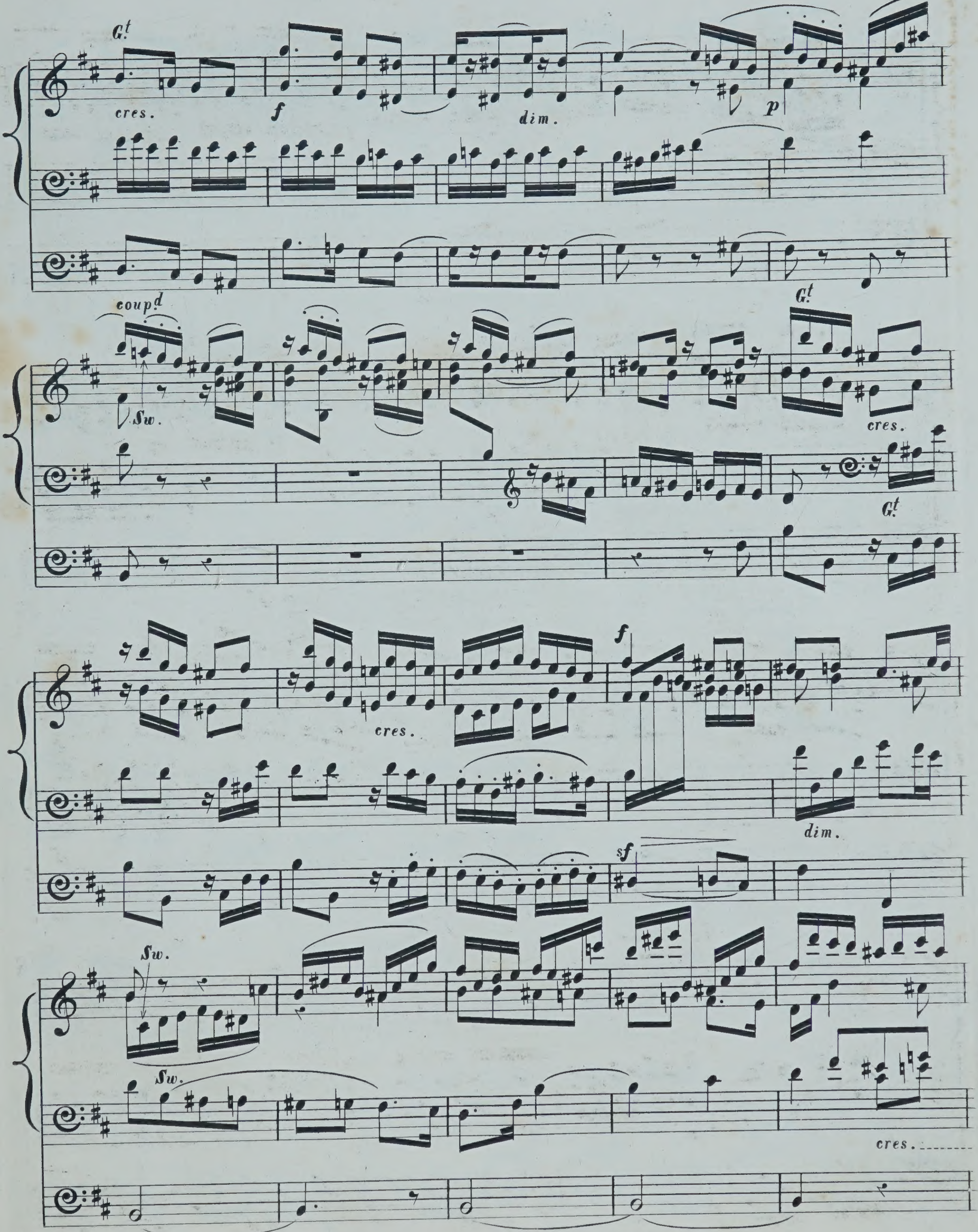

Ch: Keraulophon or S. Dia and Dul.
♪ = 126.
sempre.
Bourdon (16 feet)
Sw.
to Hautboy.
cres.
p

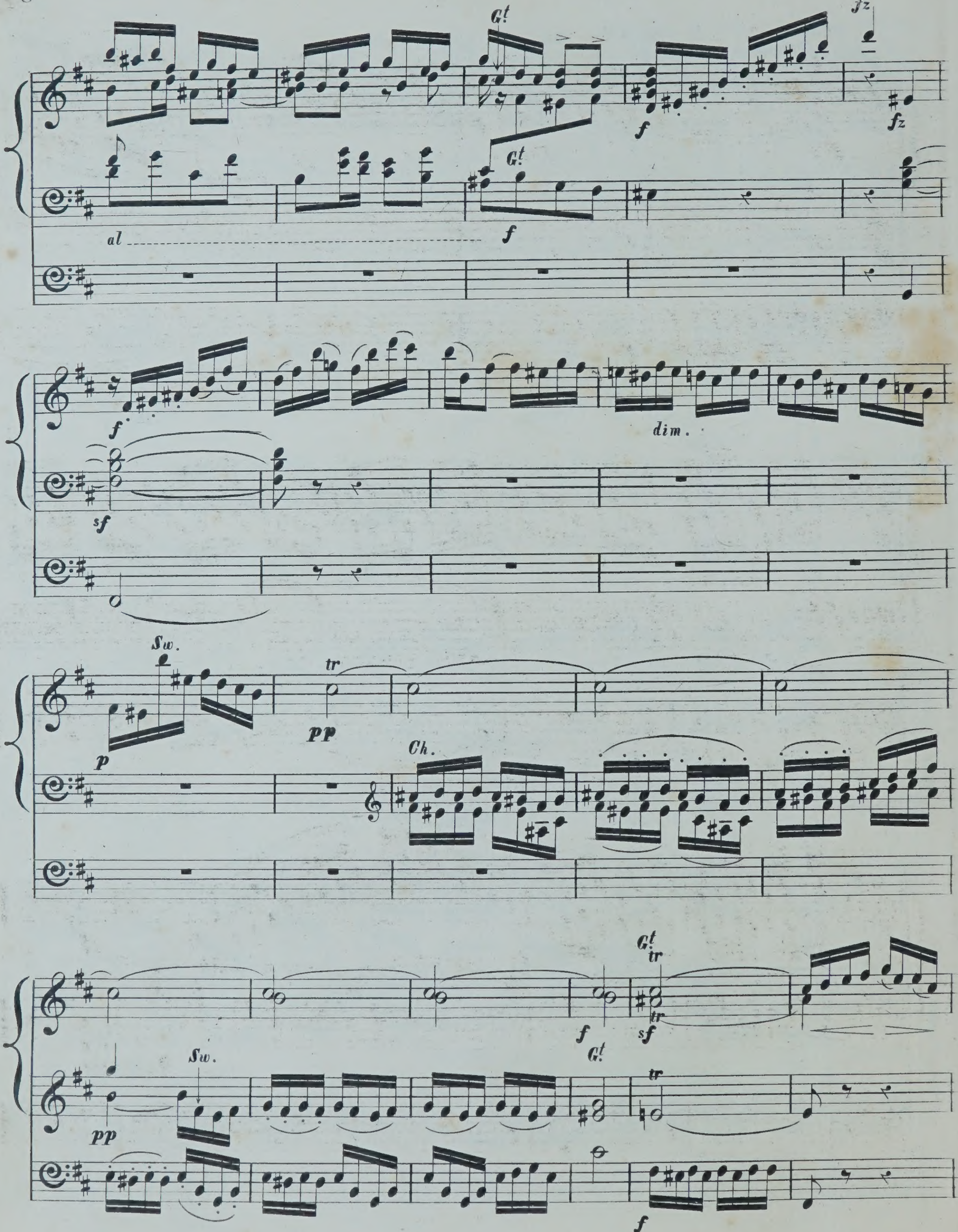

cres.
Sw.
cres.
p
cres.
cres.
p
p
cantabile.
Ch.

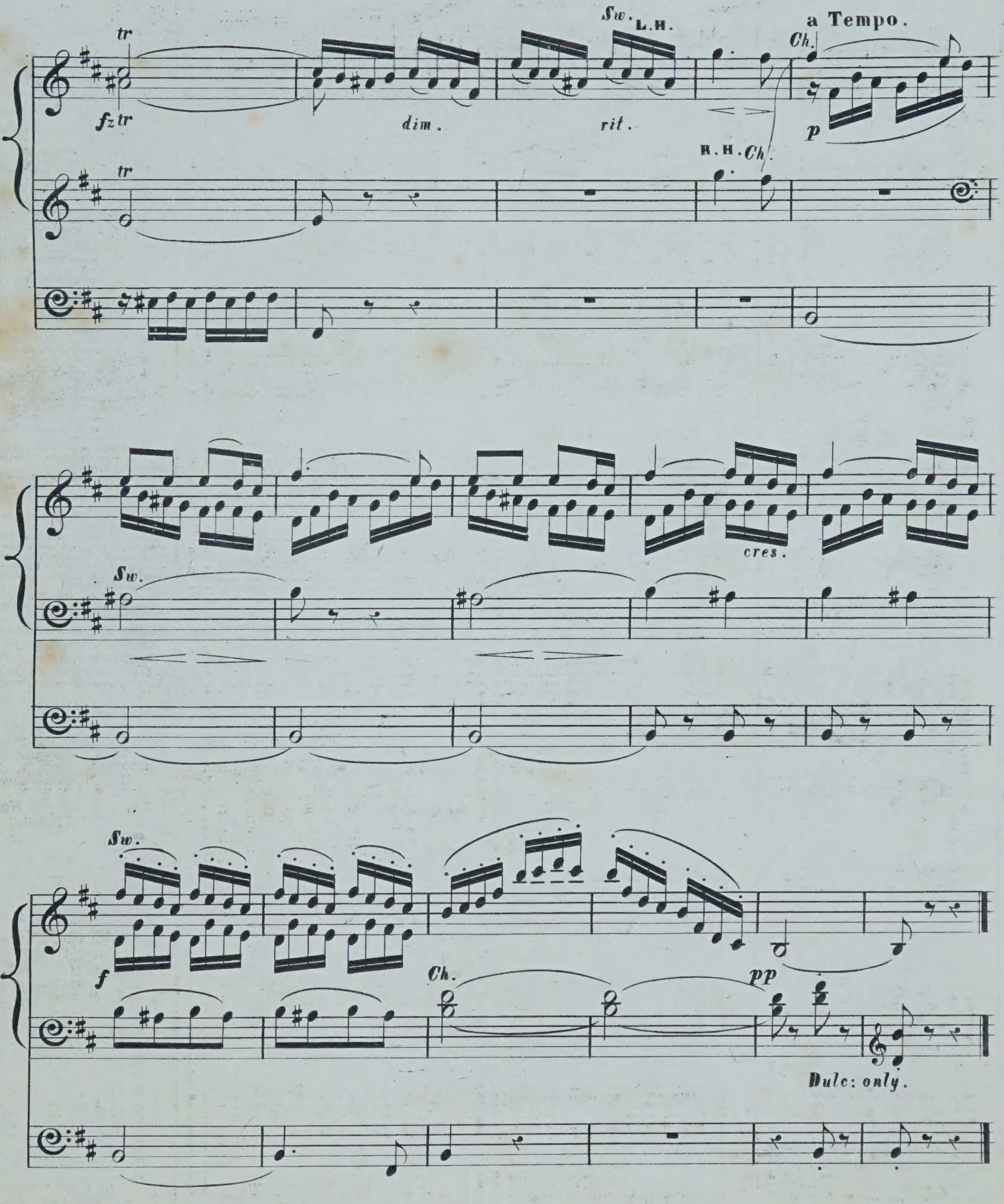

Gt. both hands.
dim.
cres.
f
dim.
coupd.
Sw.
p
Sw
Ch.
Gt.
Gt.
cres.
coupd.
Sw
Ch.
f
fz
p
Sw.
uncoupd.


Gt. both hands:
cres. al f
sempre cres.
più f
add Prin: in Gt.
sf
sf
sf
sf
Ch.
Sw.
8
loco.
Sw:


tr
tr
cres.
p
Dulc: only.
Ch.
p
pp
coupd.
Gt.
f
più f
f
f
add St. Dia.
and Keraulophon
in Ch.
uncoupd.
Sw.
cantabile.
p


G^t
cres.
f
dim.
p
coup^d
Sw.
G^t
cres.
G^t
cres.
f
dim.
sf
Sw.
Sw.
cres.


Gt
fz
f
fz
Gt
al
f
f
sf
dim.
Sw.
p
tr
pp
Ch.
Gt
tr
f
sf
tr
Sw.
pp
Gt
tr
f


tr
fz tr
tr
dim.
Sw. L.H.
rit.
R.H. Ch.
a Tempo.
Ch.
p
Sw.
cres.
Sw.
f
Ch.
pp
Dulc: only.

THE INSTRUMENTAL WORKS

OF

DR. FELIX MENDELSSOHN BARTHOLDY,

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For a Full Band.

	s	d
Op. 11, First Symphony, in C minor, ...Score	19	0
Parts	9	0
21, Overture to Shakespeare's "Midsummer Night's Dream," in E ....Score	6	0
Parts	9	0
24, Overture, in C, arr....................	8	0
26, Overture to "The Hebrides," in B minor, Score	4	0
Parts	6	0
27, Overture to "The Calm of the Sea," in D ....Score	5	0
Parts	7	0
32, Overture to "Melusine," in F.....Score	5	0
Parts	7	6
56, Third Symphony, in A minor, dedicated (by permission) to Her Most Gracious Majesty Queen Victoria ....Score	16	6
Parts	23	0
61, (Overture, see Op. 21) From the Midsummer Night's Dream:		
Scherzo, in G minor....Score	2	6
Nocturno, in E........Score	1	3
March, in C ....Score	1	6
Ditto ....Parts	5	0
74, (Posthumous Work, No. 2) Overture to "Athalie," in F ....Score	5	6
Parts	7	6
74, (Posthumous Works, No. 2) March from "Athalie" ....Score	1	6
Parts	5	0
89, (Posthumous Works, No. 18) Overture to "Son and Stranger," in A ..Score	4	0
Parts	8	0
90, (Posthumous Works, No. 19) Fourth Symphony, in A ....Score	13	6
Parts	15	0
95, (Posthumous Works, No. 24) Overture "Ruy Blas," in E flat ......Score	6	0
Parts	9	0

For a Military Band.

	s	d
Op. 21, Overture to "Midsummer Night's Dream," in E, arr.	7	0
24, Overture, in C ....Score	4	0
Parts	11	6
61, Wedding March, from "Midsummer Night's Dream"......Score and Parts	3	0
74, (Posthumous Works, No. 2) March from "Athalie" ....Score and Parts	4	0

The following in the "Royal Military Musical Journal," each Number, 15s.

63, "I would that my love," Duet, arr.....
89, (Posthumous Works, No. 18) Overture to "Son and Stranger," arr. ......
94, (Posthumous Works, No. 23) "Infelice" Scena and Aria, arr. ....
95, (Posthumous Works, No. 24) Overture "Ruy Blas," arr. ....

For the Violin.

	s	d
Op. 64, Concerto, in E minor, with Orchestra ..	12	0
64, The Same, with Piano	6	6
Bach's Chaconne with Variations for the Violin solo, the additional Accompaniments for the Piano-Forte by F. Mendelssohn Bartholdy	2	6

Octetts, Quintetts and Quartetts,

FOR STRINGED INSTRUMENTS.

	s	d
Op. 4, Sonate, arr. for 2 Violins, Tenor and Bass	4	0
12, First Quartett for 2 Violins, Tenor and Bass, in E flat...................Score	3	6
Parts	4	0
13, Second Quartett, in A minor, for 2 Violins, Tenor and Bass ....Score	3	6
Parts	5	0
18, First Quintett, in A, for 2 Violins, 2 Tenors and Bass.....................Score	5	0
Parts	7	0
20, Ottetto, in E flat, for 4 Violins, 2 Tenors and 2 Basses...................Score	9	0
Parts	10	6
44, Three Quartetts, (Nos. 3, 4, 5) for 2 Vls. Tenor and Bass, in D, E minor, E flat, Score, each	3	6
Parts, each	6	6
80, (Posthumous Works, No. 8), Quartett, (No. 6) in F minor, for 2 Violins, Tenor and Bass ....Score	3	0
Parts	7	6
81, (Posthumous Works, No. 9), Andante, Scherzo, Capriccio and Fugue (Quartett No. 7), in E, A minor, E minor, E flat, for 2 Violins, Tenor, Bass Score	3	0
Parts	7	0
87, (Posthumous Works, No. 16), Quintett in B flat, for 2 Violins, 2 Tenors and Bass...........................Score	4	6
Parts	11	0

Pianoforte, with Accompaniment.

	s	d
Op. 1, First Quartett with Violin, Tenor and Bass, in C minor, new edition, in Score and Parts	10	6
2, Second ditto for ditto, in F minor, new edition ....Score and Parts	12	6
3, Third ditto, for ditto, in B minor, new edition...................Score and Parts	15	0
4, Sonate with Violin, in F minor, new edition in Score and Parts	3	6
4, The same with Violoncello, in F minor, new edition ....Score and Parts	3	6
12, Trio, with Violin and Violoncello, arr. from the Quartett..........................	4	0
12, Canzonetta, in G minor, with Violin ..	1	6
17, Variations concertants, in D, with Violoncello..............................	3	0
19, Six Original Melodies (Lieder ohne Worte) Book 1, with Violin....................	3	0
19, The same, with Violoncello.................	3	6
20, Ottetto, in E flat, arr. with Flute, Violin and Violoncello............................	14	0
20, The same, arr. with 2 Violins & Violoncello	14	0
22, Capriccio brillant, in B minor, with Orchestra Accompaniment	6	0
25, First Concerto, in G minor, with Orchestra Accompaniment	9	0
29, Rondo brillant, in E flat, with Orchestra Accompaniments........................	7	6
30, Six Original Melodies (Lieder ohne		

	s	d
Op. 30, Six Original Melodies (Lieder ohne Worte) with Violin, arr.	3	6
30, The same, arr. with Violoncello	3	6
40, Second Concerto, in D minor, with Orchestra	11	0
40, The same, with Quartett Accompaniments	7	0
43, Serenade and Allegro giojoso, in B minor, with Orchestra	9	0
43, The same with Quartett Accompaniment	6	0
45, Sonata, in B flat, with Violoncello	6	0
45, The same, arr. with Violin	6	0
49, First Grand Trio, in D minor, with Violin and Violoncello........................	9	0
49, The same, arr. with Flute and Violoncello	9	0
53, Six Original Melodies (Lieder ohne Worte) Bk. 4, arr. with Violin	4	0
53, The same, arr. with Violoncello..........	4	0
58, Grand Duo, in D, with Violoncello	7	0
58, The same, with Violin, arr. by F. David..	7	0
61, Scherzo from Midsummer Night's Dream, with Flute, arr. by Speidel	2	6
62, Six Original Melodies (Lieder ohne Worte), Book 5, with Violin	3	0
62, The same, with Violoncello...............	4	0
66, Second grand Trio, in C minor, with Violin and Violoncello	11	0
67, Six Original Melodies (Lieder ohne Worte), Book 6, with Violin	3	6
67, The same, with Violoncello	3	6
70, Admired movements from the Oratorio, "Elijah" arr. by Callcott, with Flute, Violin, or Violoncello ....each	2	6
85, (Posthumous Work, No. 14) 6 Original Melodies (Lieder ohne Worte), Book 7, arr. with Violin..........................	3	6
85, (Posthumous Work, No. 14) the same with Violoncello	3	6

For Two Pianofortes.

	s	d
Op. 3, Third Pfte. Quartett, in B minor, arr. ..	7	0
21, Overture, Midsummer Night's Dream, in E, arr. for four Performers	6	0
26, Overture to "The Hebrides," in B minor, arranged for four Performers	4	6
27, Overture to "The Calm of the Sea," in D, for four Performers	4	6
32, Overture to "Melusine," in F, arr. for four Performers........................	5	0

For Harmonium and Piano Forte, (or Two Piano Fortes.)

Original Melodies (Lieder ohne Worte) arr. by C. G. Lickl—

	s	d
Op. 19, First Book	3	0
30, Second do.	3	0
38, Third do.	2	9
53, Fourth do.	3	3
62, Fifth do.	3	3
67, Sixth do.	3	0
85, Seventh do.	2	9

Pianoforte, Four Hands.

	s	d
Op. 1, First Quartett, in C minor, arr.	4	6
2, Second ditto, in F minor, arr.	5	6
3, Third ditto, in B minor, arr.............	6	0
5, Capriccio, in F sharp minor	2	6
10, Overture to "Camacho," in E, arr.	2	6
11, First Symphony, in C minor, arr.	5	6
12, Grand Sonata, in E flat, arr.............	3	6
12, Canzonetta from ditto, arr.	1	0
13, Quartett, in A minor, arr.	5	0
14, Andante and Rondo capriccioso, in E, arr.	2	0
15, Fantasia on a favorite Irish Melody, in E, arr.	1	6
16, Three Fantasias or Capriccios in A, E minor, E, arr.	2	6
17, Variations concertants, in D, arr.	2	6
18, First Quintett, in A, arr.	6	0
19, Six original Melodies (Lieder ohne Worte) Bk. 1, arr.............................	3	0
20, Octett, in E flat, arr. by the Composer ..	6	0
21, Overture, Midsummer Night's Dream, in E, arr.	3	6
22, Capriccio Brillant, in B minor, arr.	3	0
23, No. 2, Ave Maria, Motett, arr............	1	0
24, Overture, in C, arranged by the Composer	3	0
25, First Concerto, in G minor, arr.	6	0
26, Overture to "The Hebrides," in B minor, arranged by the Composer	3	0
27, Overture to "The Calm of the Sea," arr.	3	0
28, Fantasia, in F sharp minor, arr.	2	6
29, Rondo Brillant, in E flat, arr.	4	0
30, Six original Melodies (Lieder ohne Worte) Book 2, arr..........................	3	6
31, The 115th Psalm, arr.	3	6
32, Overture to "Melusine," in F, arr.	4	0
33, Three Capriccios, in A minor, E, B flat minor, arr. ....each	2	6
35, Six Preludes and Fugues, arr.	9	0
36, St. Paul, Oratorio, arr.....................	15	0
37, Three Preludes and Fugues, arr.........	3	6
38, Six original Melodies (Lieder ohne Worte) Book 3, arr..........................	3	6
40, Second Concerto, in D minor, arr.	7	0
42, The 42nd Psalm, arr.	3	6
44, Three Quartetts, in D, E minor, E flat, arr. each	6	0
45, Sonate, in B flat, arr.	5	0
46, The 95th Psalm, arr.	4	6
49, First Grand Trio, in D minor, arr.	9	0
51, The 114th Psalm, arr.	3	0
52, Hymn of Praise, arr.	12	0
53, Six original Melodies (Lieder ohne Worte) Book 4, arr..........................	4	0
54, Seventeen Variations Serieuses, B flat, arr.	3	0
55, Chorusses from Antigone, arr. complete .	8	6
55, From ditto, No. 2, ...	1	0
No. 6, ...	2	6
56, Third Symphony, in A minor, arr. by the Composer..........................	8	6
58, Grand Duo, in D, arr.	6	0
60, The first Walpurgis-Night, arr.	10	0
61, Music to Shakespeare's Midsummer Night's Dream, arr. complete	15	0
From ditto, Overture	3	6
Scherzo.....................	2	6
Nocturno....................	1	6
March	1	6
Intermezzo	1	6
These five pieces in 1 Book	9	6
62, Six original Melodies (Lieder ohne Worte) Book No. 5, arr.	3	0
64, Concerto, in E minor, arr.................	6	0
65, Six Sonatas, arr.—		
No. 1, F minor	2	0
2, C minor	1	6
3, A	1	6
4, B flat	2	0
5, D	1	6
6, D minor	2	0

	s	d
Op. 68, To the Sons of Art, arr.	2	0
70, Elijah, an Oratorio, arr. complete	15	6
Ditto, in single Numbers :—		
No. 1, Overture	1	6
2, Chorus, "Help, Lord"................	1	0
3, Duet and Chorus, "Zion spreadeth her hands"............................	0	6
4, Air, "If with all your hearts"	0	6
5, Chorus, "Yet doth the Lord"	1	0
6, Double Quartett "For He shall give" ..	1	0
7, Duet, "Help me, man of God".......	1	0
8, Chorus, "Blessed are the men"	1	0
9, Chorus, "Baal, hear and answer"	1	6
10, Air and Quartett, "Lord God of Abraham"	0	6
11, Chorus, "The Fire descends".........	1	0
12, Air, "Is not His word?".............	1	6
13, Air and Chorus, "Woe unto them"	1	0
14, Chorus, "Thanks be to God"	1	0
15, Air, "Hear ye, Israel"	1	0
16, Chorus, "Be not afraid"	1	0
17, Chorus, "Woe to him"	0	6
18, Air, "It is enough"	1	0
19, Chorus, "He, watching over Israel"....	1	0
20, Air, "O rest in the Lord"	0	6
21, Chorus, "He that shall endure"	1	6
22, Quartett, "Holy, Holy"...	0	6
23, Air, "For the mountains"	0	6
24, Chorus, "Then did Elijah"	1	0
25, Air, "Then shall the righteous"	0	6
26, Chorus, "But the Lord"...............	1	0
27, Quartett, "O come every one"	0	6
28, Chorus, "And then shall your light" ..	1	0
Admired Movements from Elijah, arr. with Flute, Violin, and Violoncello Accompaniments, ad. lib. by Calcott	3	6
Ditto, the Accompaniments ....each	0	6
Op. 72, Six Pieces composed as a Christmas Present for his young friends, arr.	2	6
Op. 74, (Posthumous Work, No. 2,) Athalie, arr.	11	0
Overture from ditto	3	0
March from ditto	1	6
80, (Posthumous Works, No. 8), Quartett, in F minor, arr.	5	0
81, (Posthumous Works, No. 9), Andante, in E, arr.	1	6
Scherzo, in A minor, arr.	1	6
Capriccio, in E minor, arr.	2	0
82, (Posthumous Works, No. 10), Variations, in E flat, arr.	3	0
83a. (Posthumous Works, No. 12), Andante and Variations, in B flat	4	0
85, (Posthumous Works, No. 14), Six Original Melodies (Lieder ohne Worte), Book 7, arr.	3	6
87, (Posthumous Works, No. 16), Quintett, in B flat, arr.	6	0
89, (Posthumous Works, No. 18), Son and Stranger, an Operetta, arr., complete	9	0
Overture from do., arr.	2	6
Interlude from do., arr.	1	0
90, (Posthumous Works, No. 19), Fourth Symphony, in A, arr........	9	0
92, (Posthumous Works, No. 21), Allegro brillante, in A	3	6
93, (Posthumous Works, No. 22), The Music to Œdipus at Colonos, arr............	7	6
95, (Posthumous Works, No. 24), Overture, Ruy Blas, in E flat, arr..............	2	6
97, (Posthumous Works, No. 26), Recit., Trio and Chorusses, from the Oratorio, Christus, arr.	3	6
98, (Posthumous Works, No. 27), A Finale from the Opera, Loreley, arr..........	4	0
Andante Cantabile and Presto agitato, in B, arr.	3	0
Barcarole, Lied ohne Worte, in A, arr.........	1	6

Pianoforte Solo.

	s	d
Op. 1, First Quartett, in C minor, arr.........	2	6
Allegro from do. arr..................	2	0
2, Second Quartett, in F minor, arr.	2	6
Allegro from do., arr..................	2	0
5, Capriccio, in F sharp minor	2	0
6, Sonate, in E	3	9
7, Seven Characteristic Pieces	4	0
9, The Dying Nun, arr. by Dreyschock ..	1	6
10, Overture to Camacho, in E, arr.	1	6
11, First Symphony, in C minor, arr.	3	6
Allegro from do., arr.	3	0
14, Andante and Rondo capriccioso, in E ..	1	6
15, Fantasia on "The Last Rose of Summer," in E	1	0
16, Three Fantasias or Capriccios, in A, E, E minor	2	0
17, Variations Concertants, in E, arr......	2	0
19, Six Original Melodies, "Lieder ohne Worte," Book 1	2	6
19, Swedish Winter Song, and Hopes and Fears, arr. by F. Liszt.........each	1	0
21, Overture, Midsummer Night's Dream, in E, arr.	2	6
22, Capriccio brillant, in B minor	2	6
23, No. 1, "In deep distress," Motett, arr.	1	0
23, No. 3, "Man is mortal," Motett, arr. ..	1	0
24, Overture, in C, arr....................	2	0
25, First Concerto, in G minor............	4	0
26, Overture to "The Hebrides," in B minor, arr.	1	6
27, Overture to "The Calm of the Sea," in D, arr..............................	1	6
28, Fantasia, in F sharp minor............	2	6
28, Presto from ditto	1	6
29, Rondo brillant, in E flat...............	2	6
30, Six Original Melodies, "Lieder ohne Worte," Book 2	2	6
31, The 115th Psalm, arr..................	3	6
32, Overture to "Melusine," in F, arr.	2	6
33, Three Capriccios, in A minor, E, B flat minor	4	6
Nos. 1 and 2......each	2	0
3	1	6
34, Four Songs, arr. by Liszt:		
On wings of Music	1	0
Zuleika	1	0
Alone..................	1	0
Returning	1	6
35, Six Preludes and Fugues................	6	0
36, "St. Paul," Oratorio, arr..............	11	6
38, Six Original Melodies, "Lieder ohne Worte," Book 3	2	6
40, Second Concerto, in D minor	5	0
42, The 42nd Psalm, arr.	3	0
43, Serenade and Allegro giojoso	3	6
43, Allegro from do.........................	2	0
47, The Charmer, arr. by F. Liszt..........	1	6
51, The 114th Psalm, arr....................	2	0
52, Hymn of Praise, arr.	9	0
53, Six Original Melodies, "Lieder ohne Worte," Book 4	3	0
54, Seventeen Variations serieuses, in B flat	2	6
55, Chorusses from "Antigone," arr. by		

Op. 61, Music to Shakespeare's MidsummerNight
Dream, arr. by the Composer, complete
From Ditto singly, Overture ....
Scherzo..........
Nocturno ....
March ....
Intermezzo ......
These Five Pieces in One Book ....
61, Hochzeits—Marsch und Elfenreigen, arr. by F. Liszt................. ..
62, Six Original Melodies (Lieder ohne Worte Book 5.......................
67, Six Original Melodies (Lieder ohne Worte Book 6 ....
70, Elijah, an Oratorio, arr. ....
Overture from ditto ....
Admired Movements from ditto, arr. by Callcott ....
72, Six Pieces, composed as a Christmas Present to his young friends ....
74, (Posthumous Work, No. 2), Athalie, arr.
Overture from ditto ....
March from ditto..........
82, (Posthumous Works, No. 10), Variations, in E flat ....
83, (Posthumous Works, No. 11), Variations, in B flat ....
85, (Posthumous Works, No. 14), Six Original Melodies, (Lieder ohne Worte), Book 7
89, (Posthumous Works, No. 18), Son and Stranger, an Operetta, arr., complete
Overture from ditto.................
Airs from ditto, 3 Books..........each
90, (Posthumous Works, No. 19,) Fourth Symphony, in A, arr.................
92, (Posthumous Works, No. 21), Allegro brillant, in A, arr. .. ..
93, (Posthumous Works, No. 22), The Music to "Oedipus in Colonos," arr. ......
95, (Posthumous Works, No. 24), Overture to "Ruy Blas," in E fl. arr. ....
97, (Posthumous Works, No. 26), Recit., Trio and Chorusses from the Oratorio "Christus," arr....................
98, (Posthumous Works, No. 27), A Finale from the Opera, "Loreley," arr.......
Scherzo, in B minor..........................
Scherzo a Capriccio, in F sharp minor ....
Andante Cantabile and Presto Agitato, in B ..
Barcarole, Lied ohne Worte, in A ....
Study in F minor ....
"My Bark is bounding," Duet, arr. by Dreyschock
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IV, Containing the 42 Lieder Ohne Worte (Original Melodies) with Thematic Index ....

For the Harp.

Op. 34, "On wings of music," arr. for Harp Solo by C. Oberthür ....
55, Gems from "Antigone," for Harp and Pianoforte, by J. B. Chatterton ......
61, Wedding March from "Midsummer Night's Dream," arr. for Harp and Pianoforte, by Parish Alvars.........
74, (Posthumous Works), No. 2), War March and Quartett from "Athalie," arr. for Harp and Pianoforte by J. B. Chatterton
Six Original Melodies, Lieder ohne Worte, arr. for Harp and Pianoforte, by C. Oberthür ....
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Two Original Melodies, Lieder ohne Worte, arr. for Harp Solo, by W. Layland. ....

For the Organ.

Op. 7, Two Andantes from the Seven characteristic Pieces, arr. by E. T. Chipp ......
23, (No. 1), "In deep distress," Motett, arr.
23, (No. 2), "Ave Maria," Motett, arr. for 2 Performers ....
23, (No. 3), "Man is mortal," Motett, arr.
37, Three Preludes and Fugues ....
44, Andante from the Quartett No. 1, arr. by G. Cooper ....
56, Adagio from the Third Symphony, arr. by E. T. Chipp....................
58, Adagio from the Sonata arr. by J. Hiles
65, Six Sonatas ....
(F minor, C minor, A, B flat, D, D minor), singly, each ....
69, Fugue, in B flat, from the Magnificat, ..
70, Six Airs from the Oratorio of "Elijah," arr. by George Calkin ....
70, A Selection of Chorusses from the Oratorio, Elijah, arranged by Dr. Charles Steggall—
No. 1, Help, Lord ....
2, Yet doth the Lord ....
3, Thanks be to God ....
4, Be not afraid ....
5, He that shall endure, and Holy, holy
6, And then shall your light.........
7, For He shall give .... }
Baal, we cry to thee .... }
8, Cast thy burden .... }
The fire descends.............. }
9, Woe to him ....
10, He, watching over Israel ....
11, Behold! God the Lord..........
70, Twelve Pieces, arr. from the Oratorio, "Elijah," Book 1 ....
74, Overture to "Athalie" ....
74, War March of the Priests, from "Athalie" arr. by Dr. Charles Steggall ....
81, Andante, from the Quartett in E, arr. by G. Cooper ....
81, Fugue, in E flat, from the Quartett, arr. by Miss E. Mounsey..........................
90, Andante, from the Fourth Symphony,

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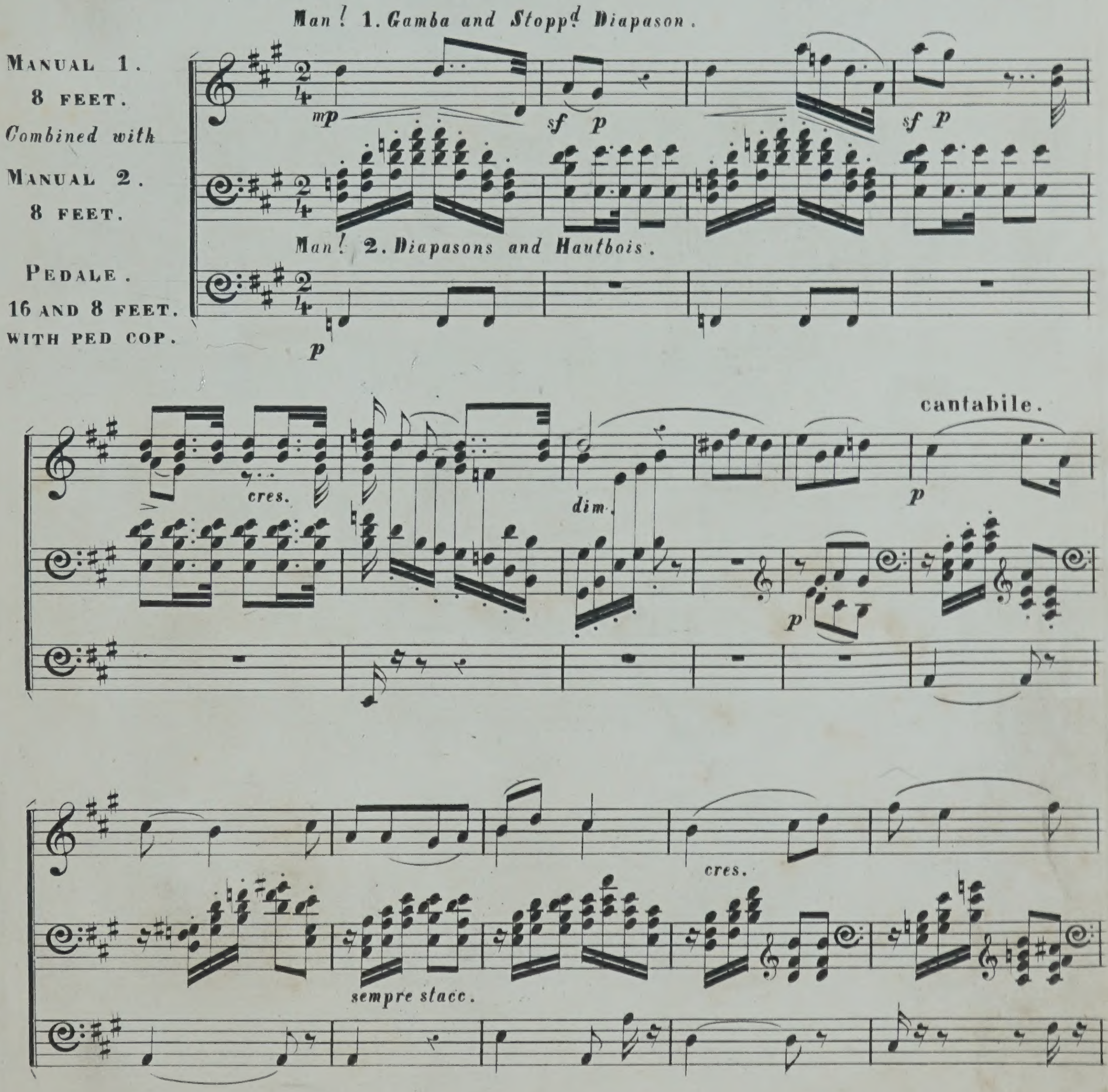
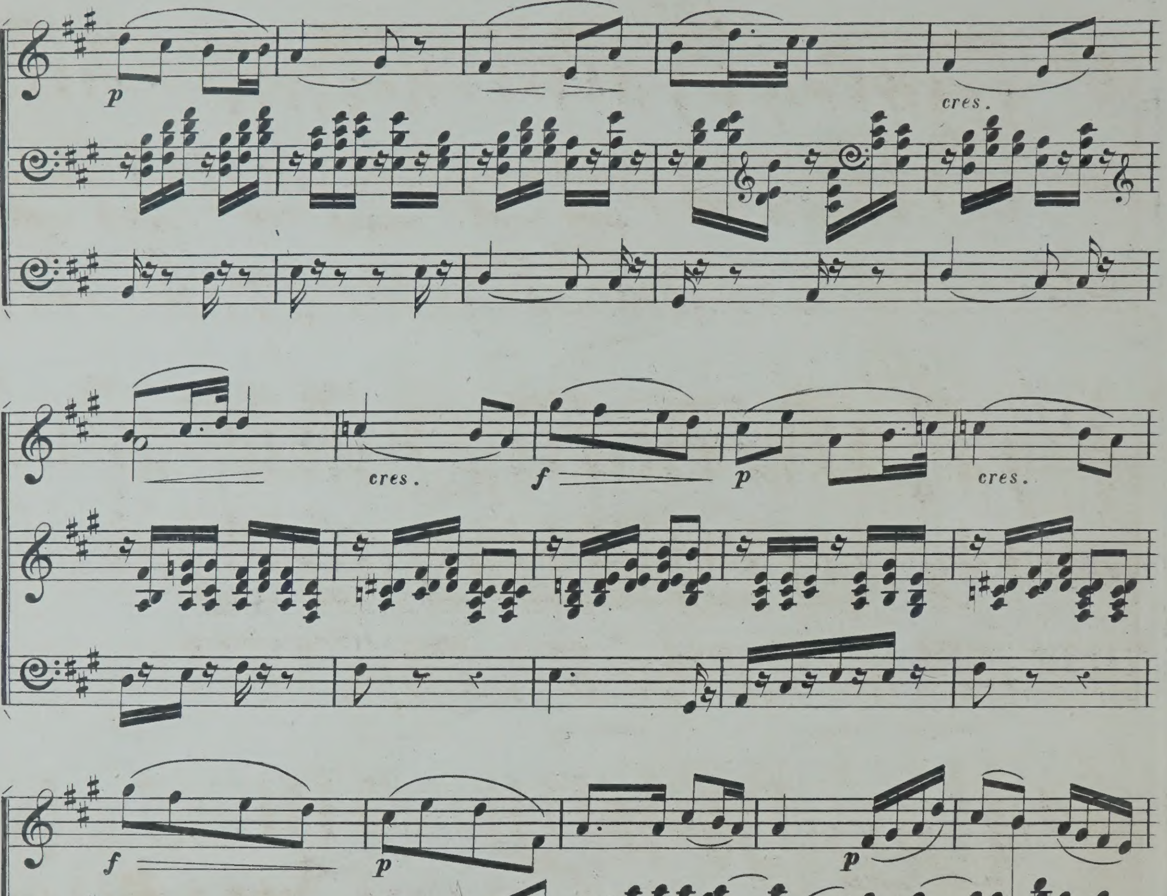

Man! 1. Gamba and Stoppd. Diapason.
MANUAL 1.
8 FEET.
Combined with
MANUAL 2.
8 FEET.
PEDALE.
16 AND 8 FEET.
WITH PED COP.
mp
sf
p
sf p
Man! 2. Diapasons and Hautbois.
p
cres.
dim.
cantabile.
p
p
cres.
sempre stacc.


p
cres.
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f
p
cres.
f
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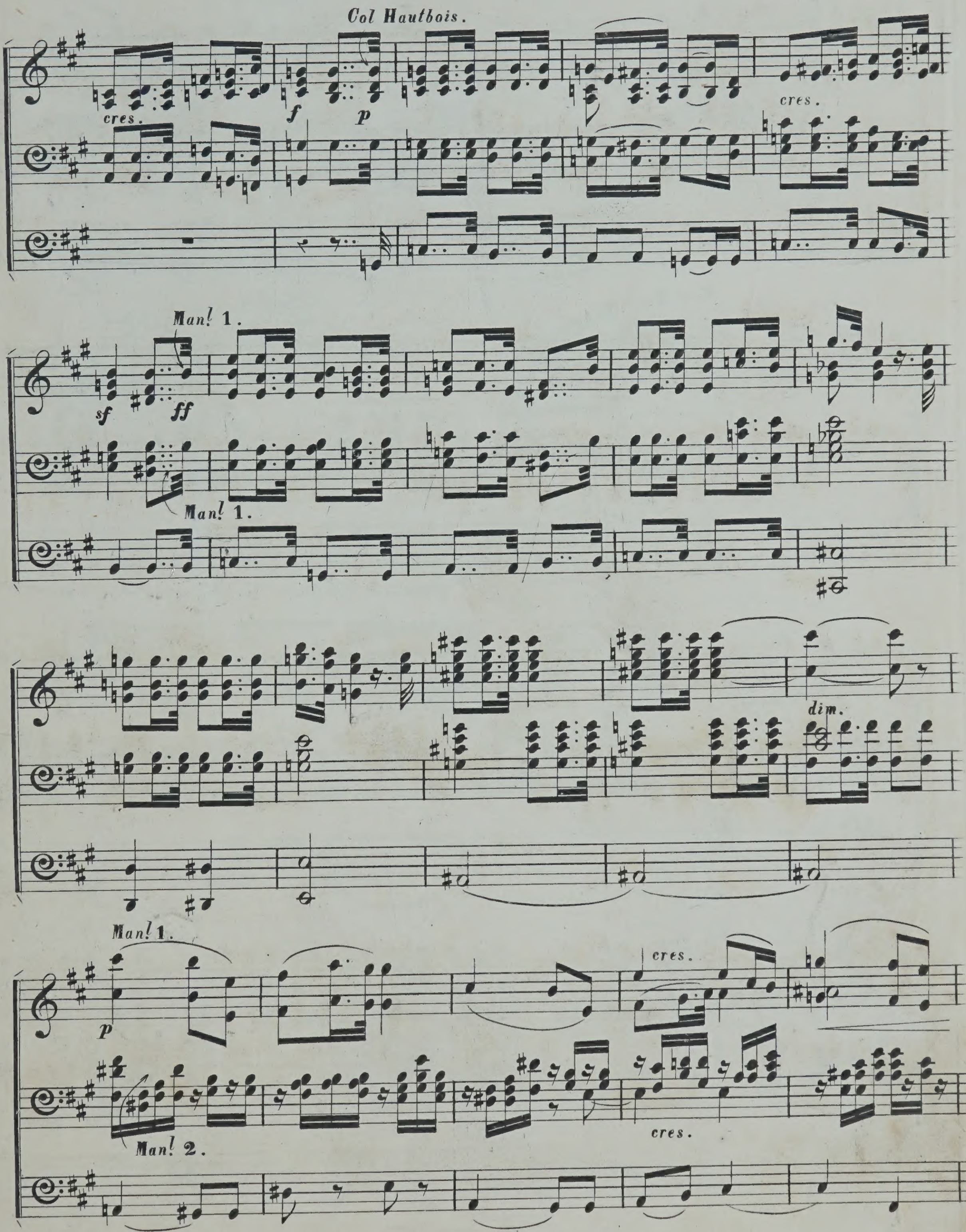
p
pp
Man! 2 senza Hautbois.
sf
p


Col Hautbois.
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Man! 1.
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Man! 2.
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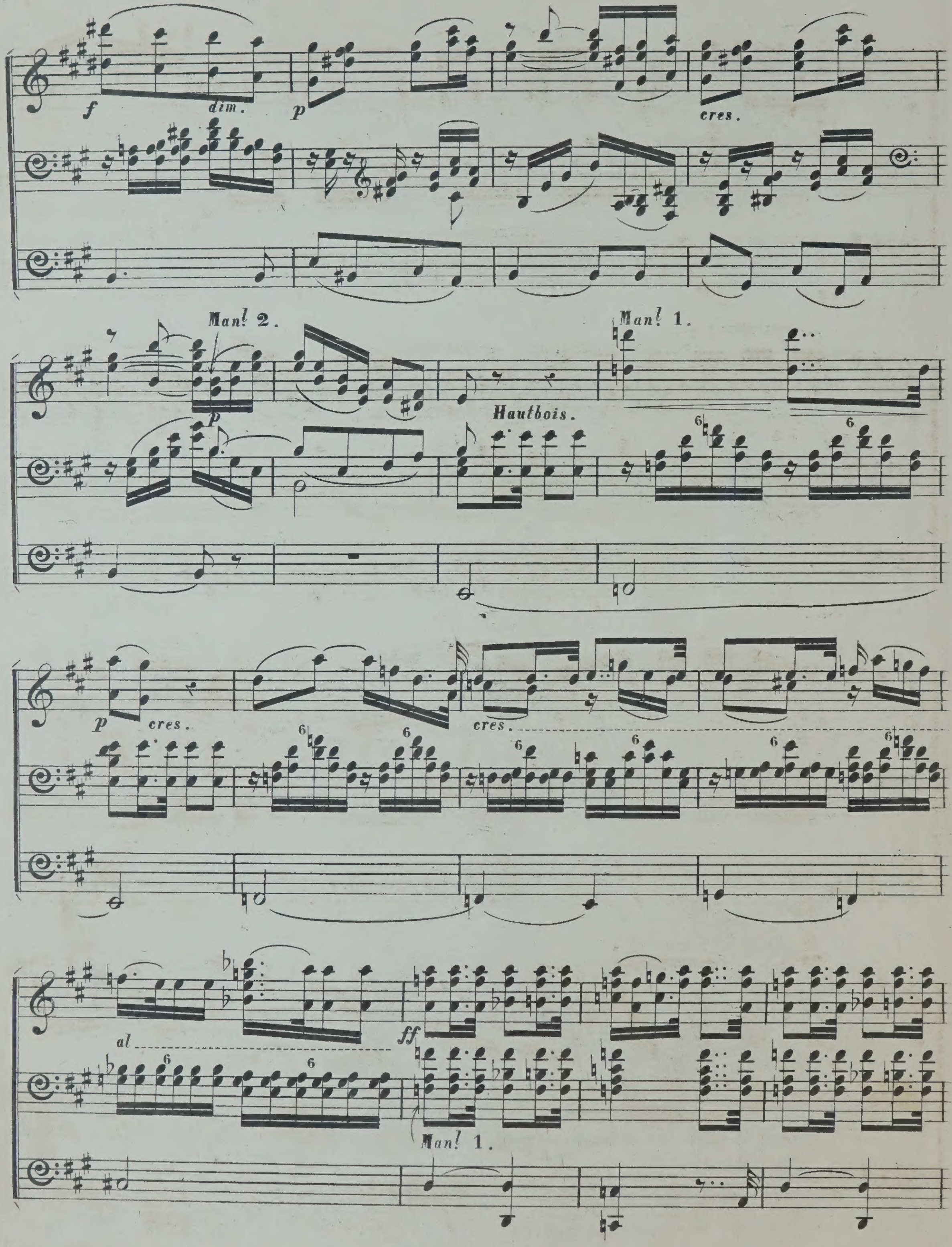
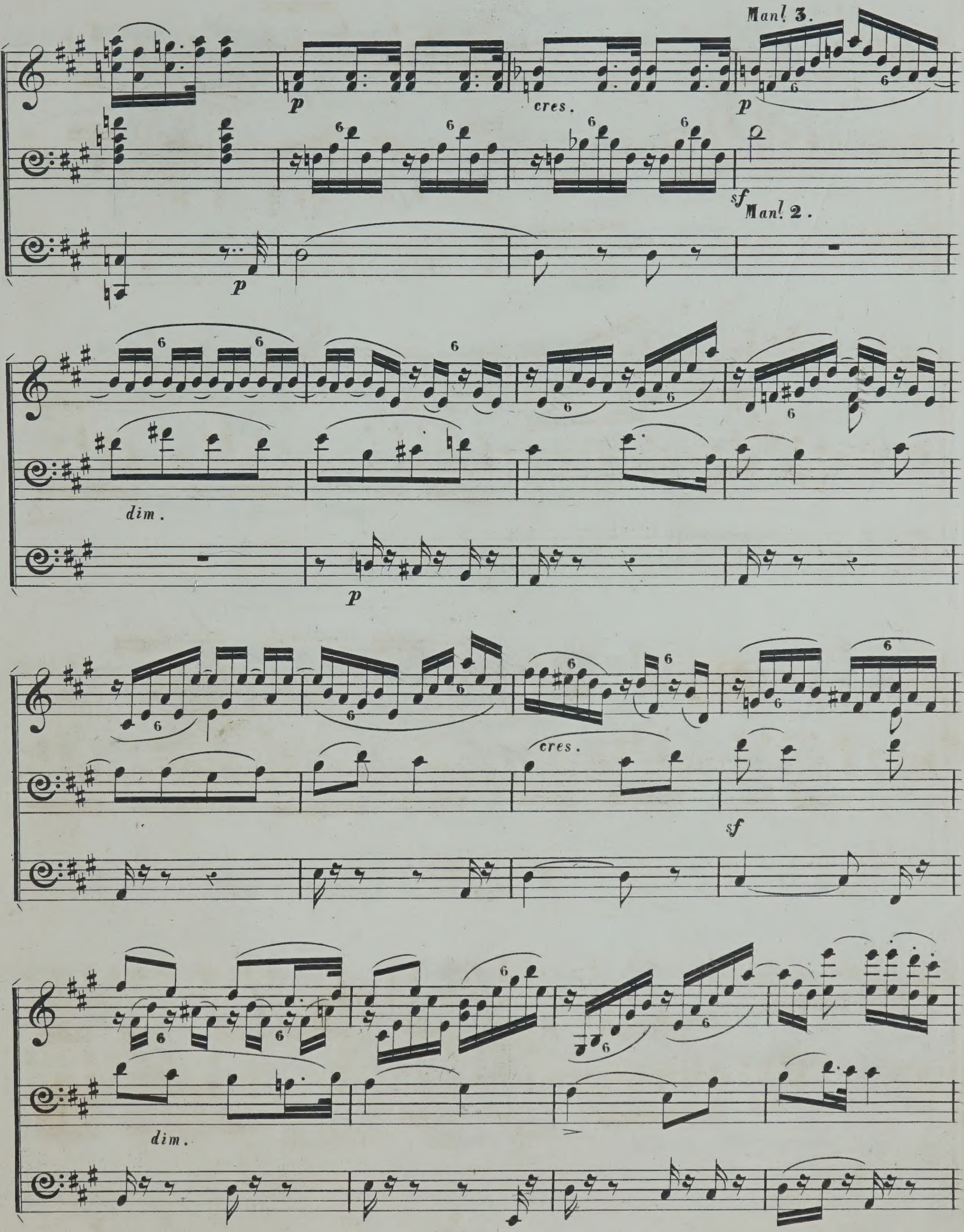
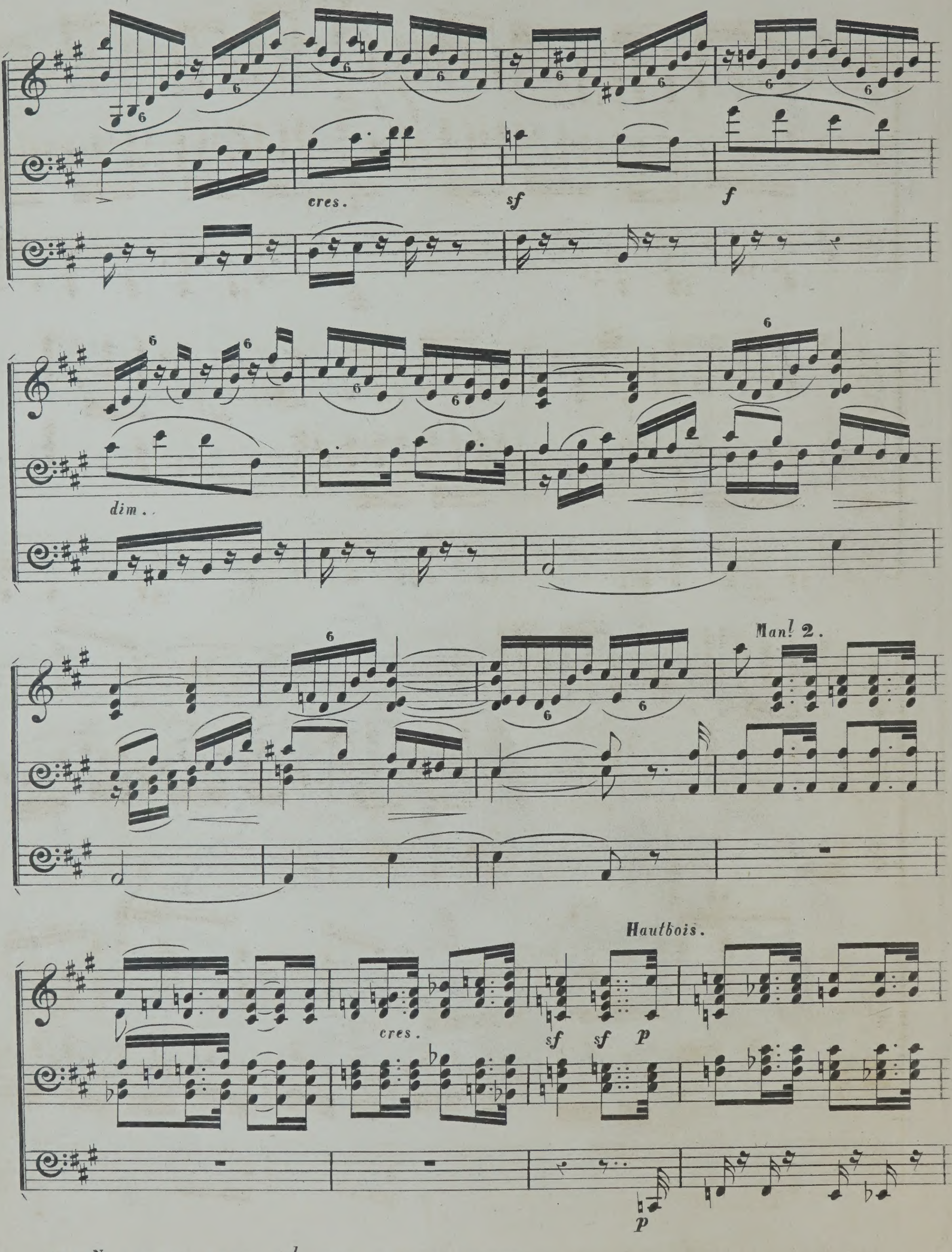
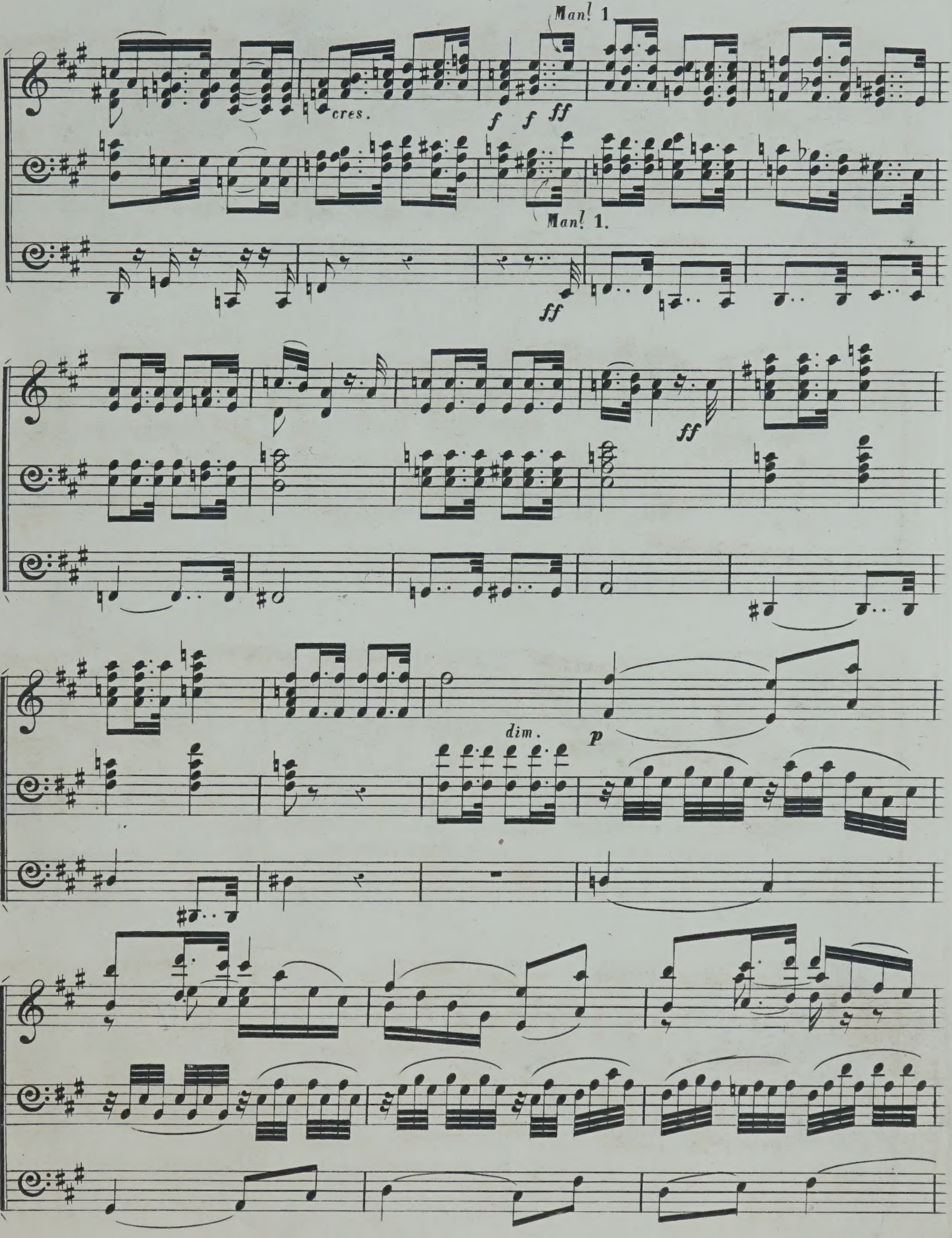
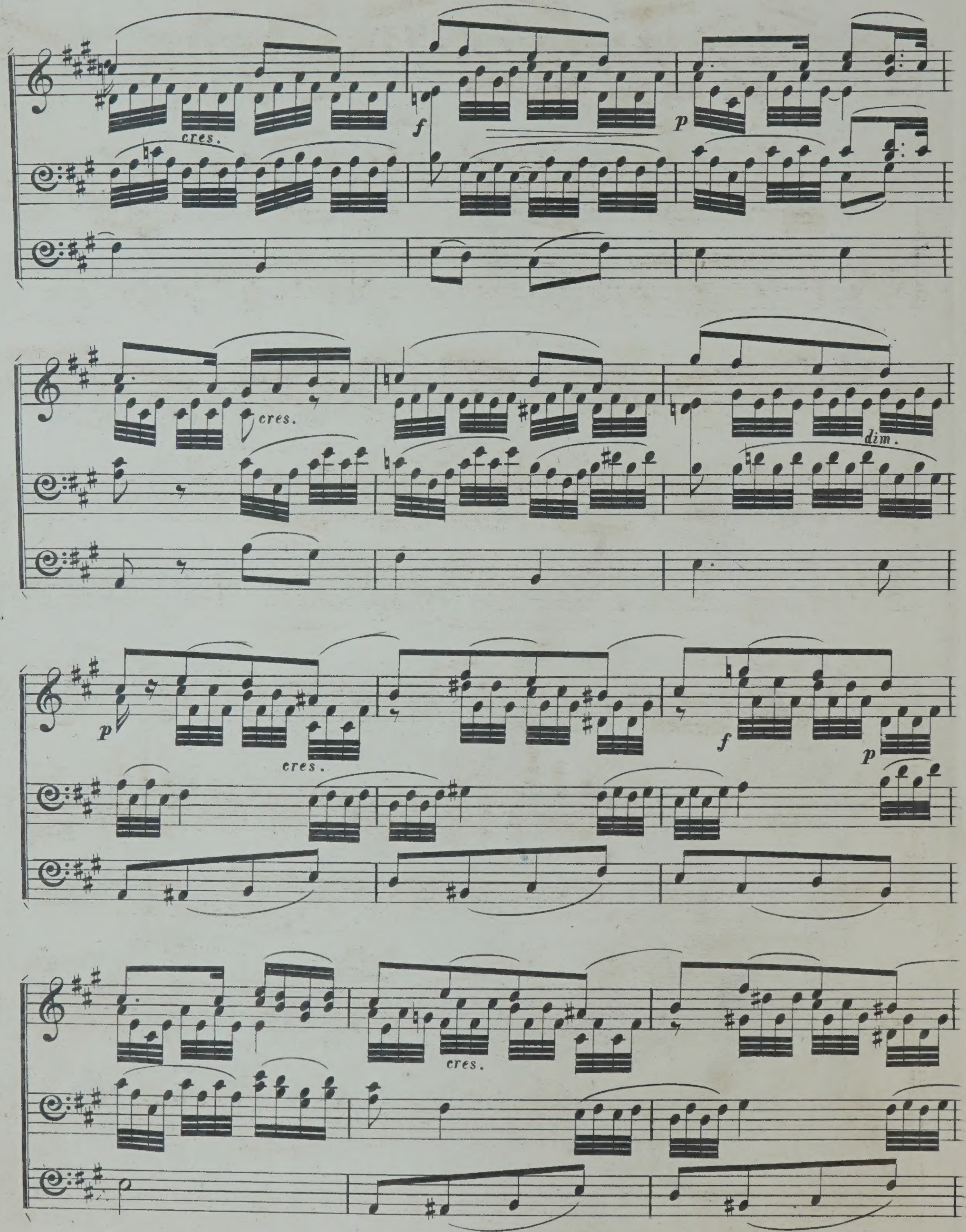
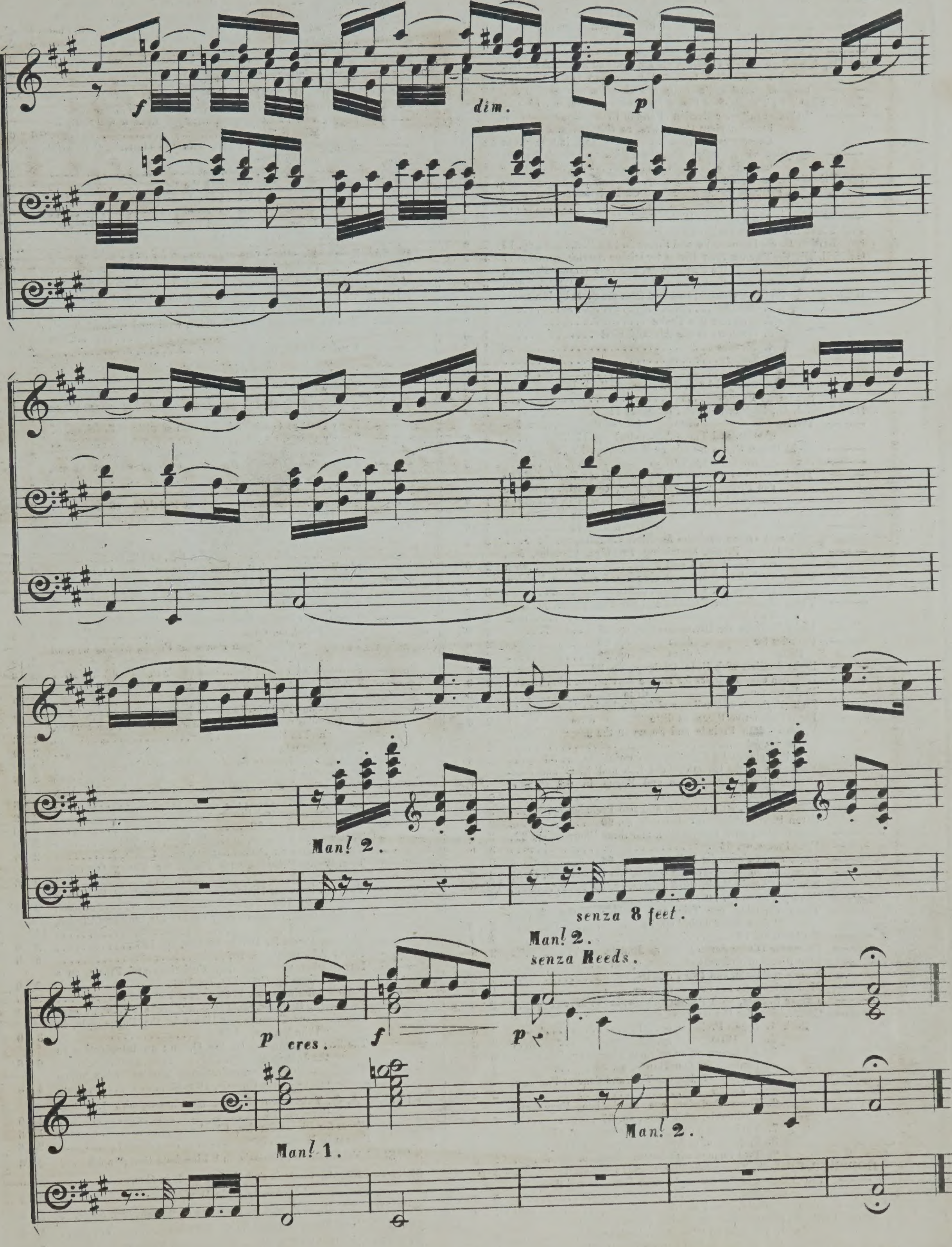

f
dim.
p
cres.
Man! 2.
p
Man! 1.
Hautbois.
p
cres.
cres.
al
ff
Man! 1.


Manl. 3.
p
cres.
p
sf
Manl. 2.
p
dim.
p
cres.
sf
dim.
6


cres.
sf
f
dim..
Man! 2.
Hautbois.
cres.
sf
sf
p
p


Man! 1
cres.
f
f
ff
Man! 1.
ff
ff
dim.
p


cres.
f
p
cres.
dim.
p
cres.
f
p
cres.


f
dim.
p
Man! 2.
senza 8 feet.
Man! 2.
senza Reeds.
p
cres.
f
p
Man! 1.
Man! 2.

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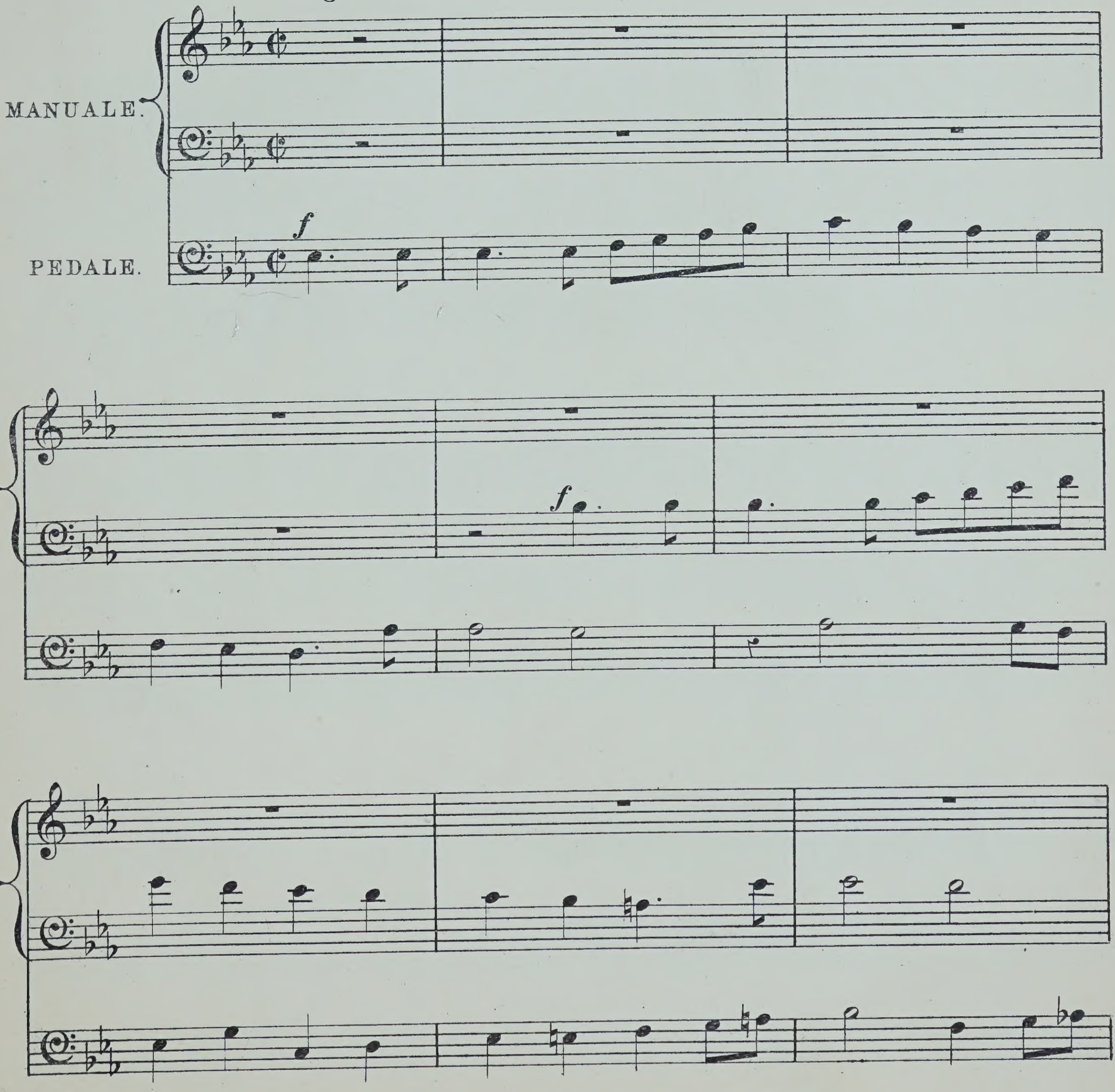
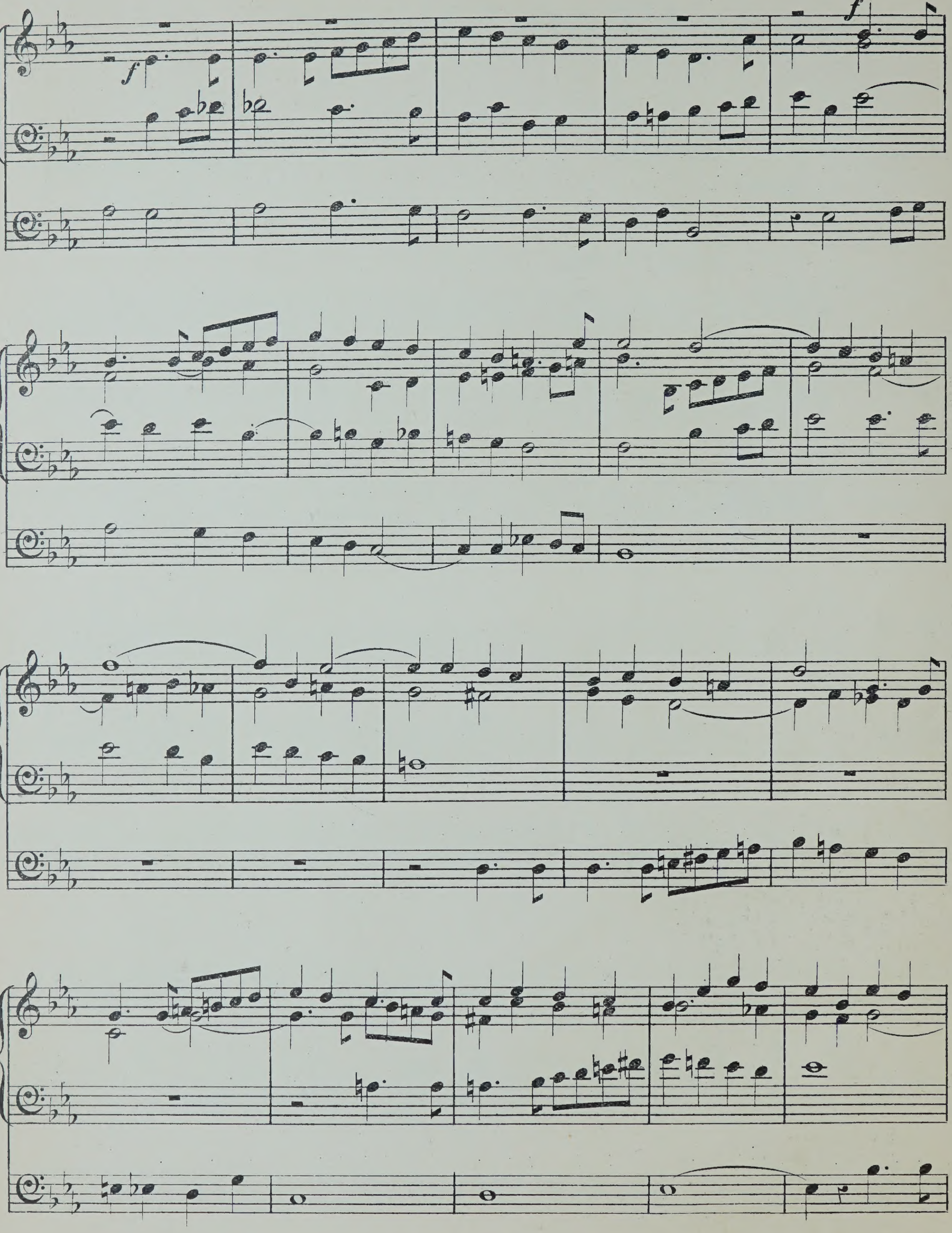
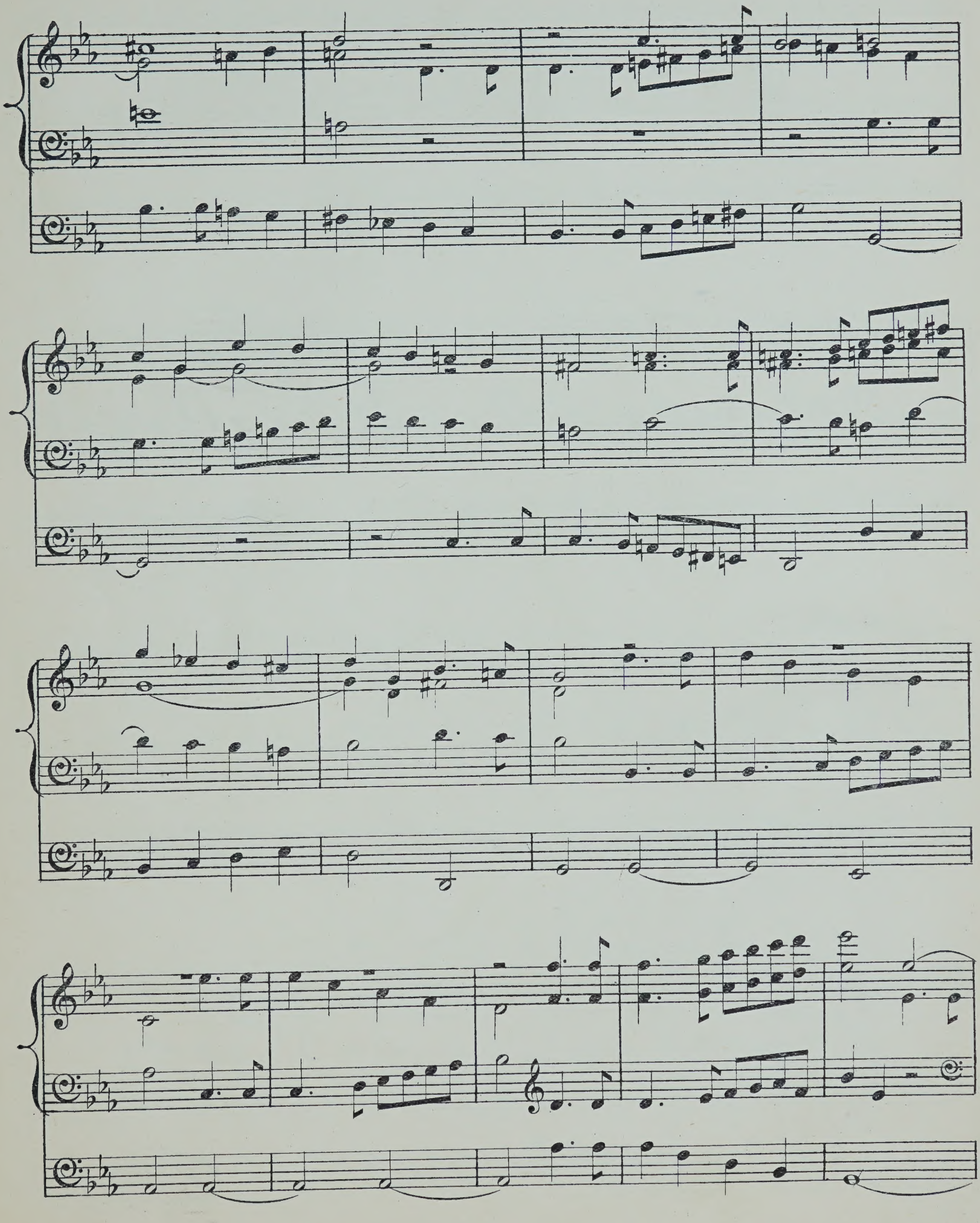
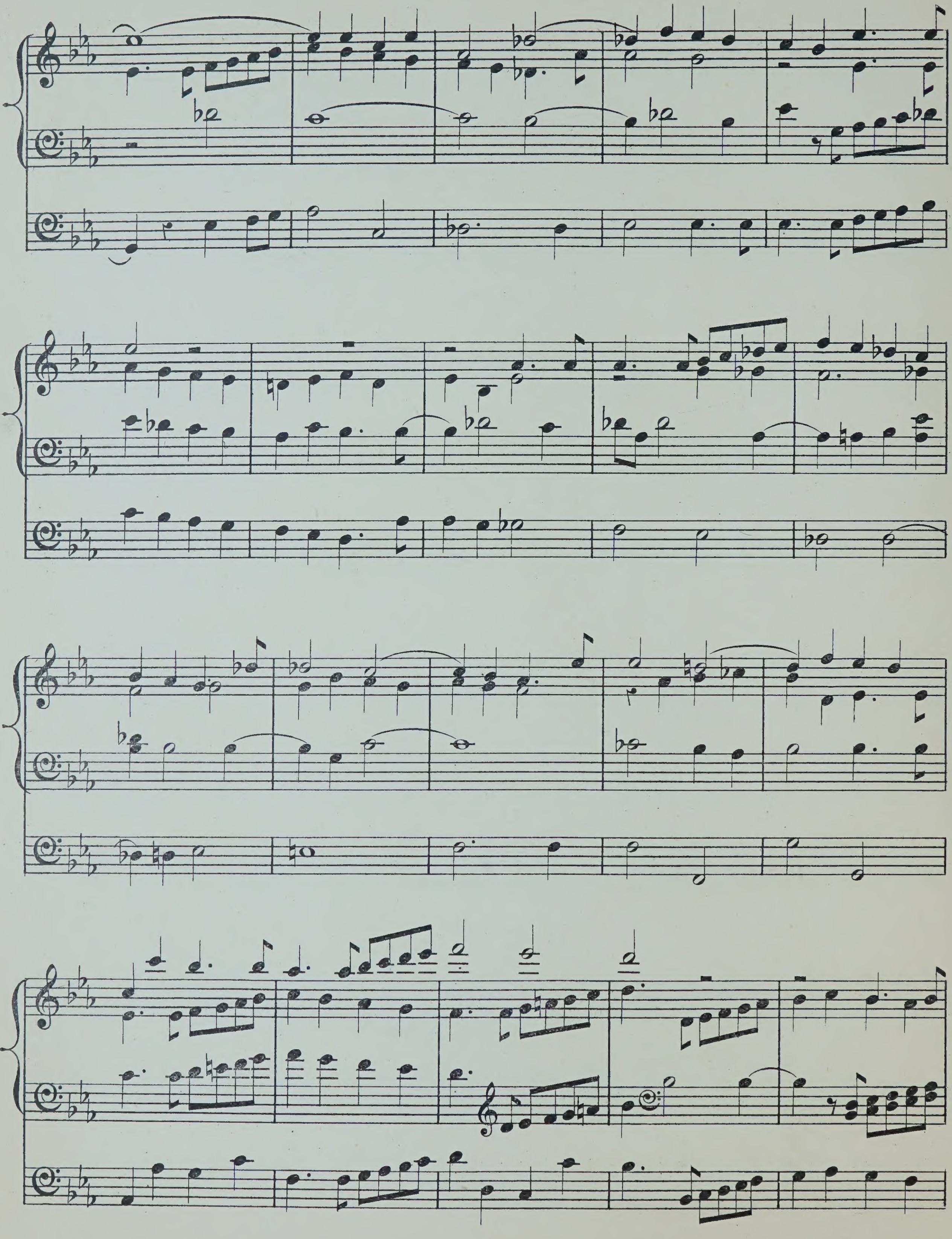
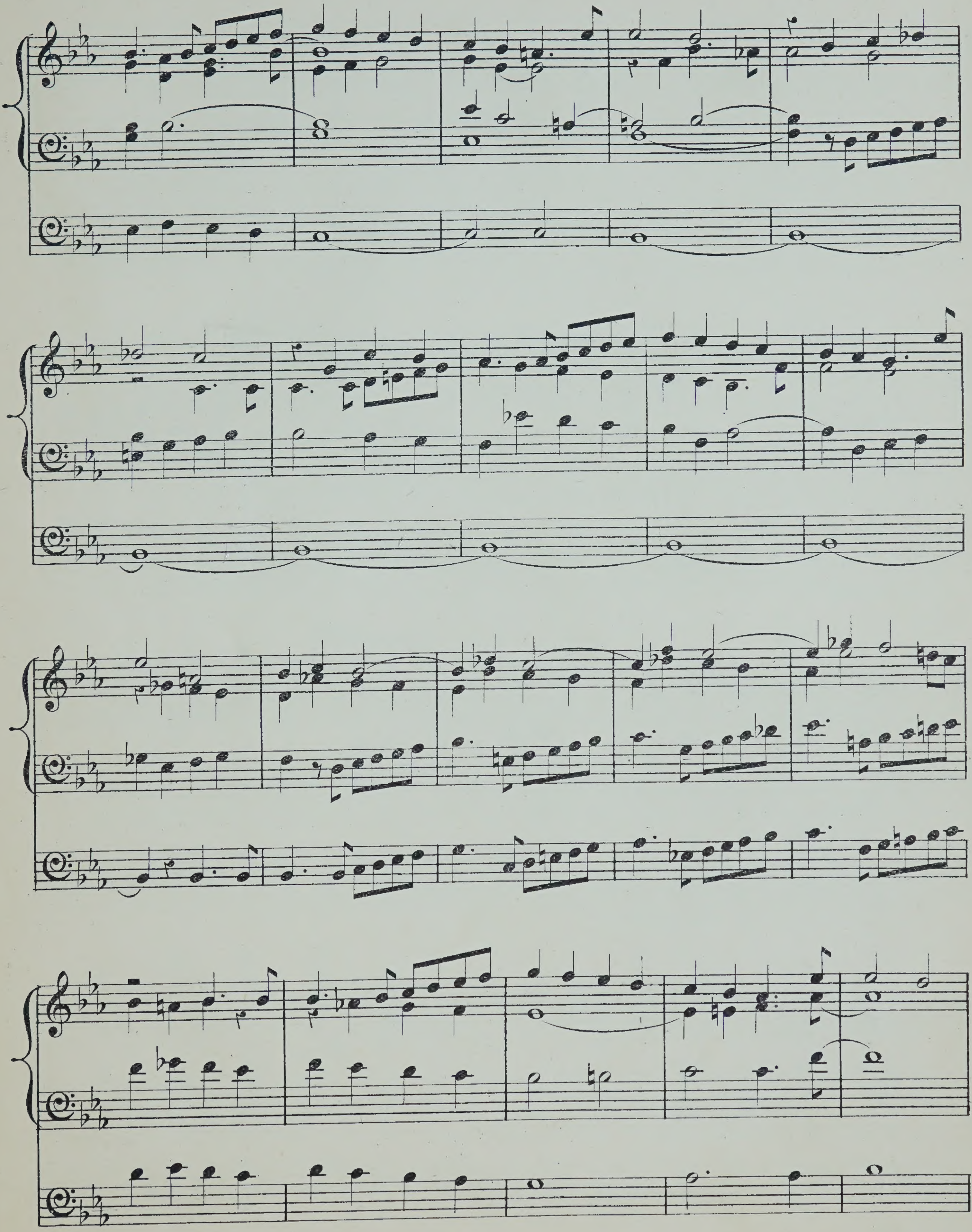
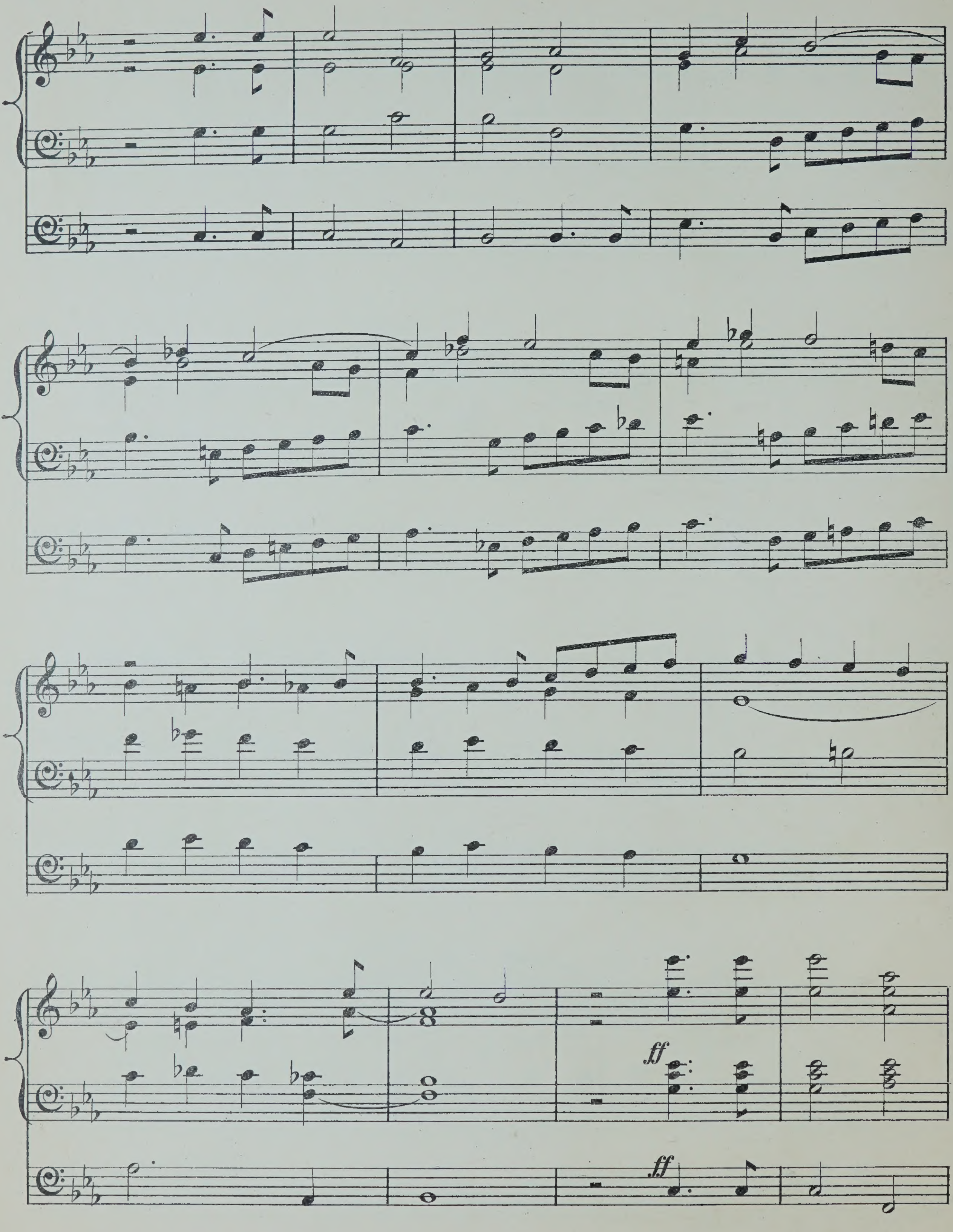

MANUALE.
PEDALE.
f
f

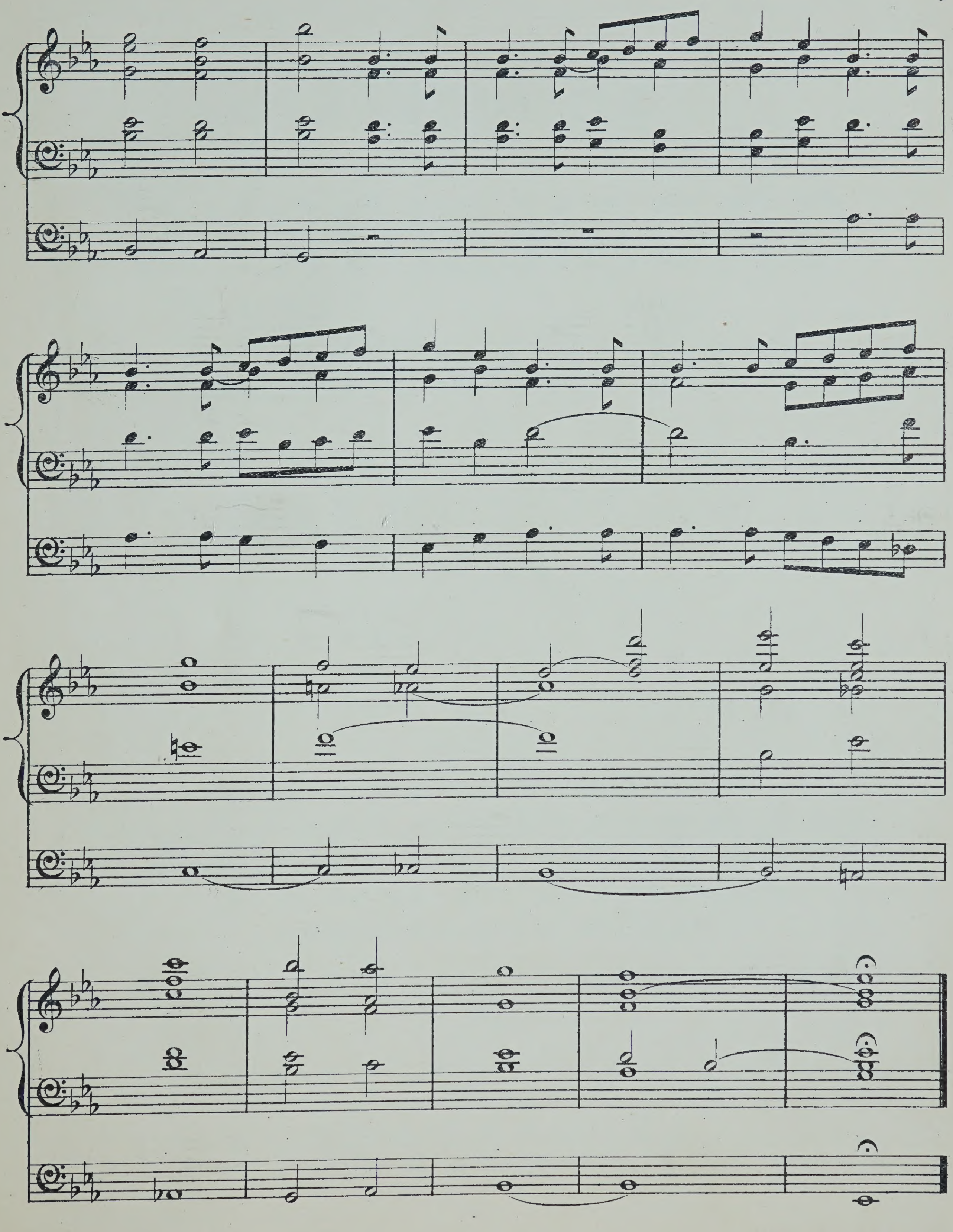

f
f








ff
ff



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(from St. Paul)

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TRIO AND CHORUS.

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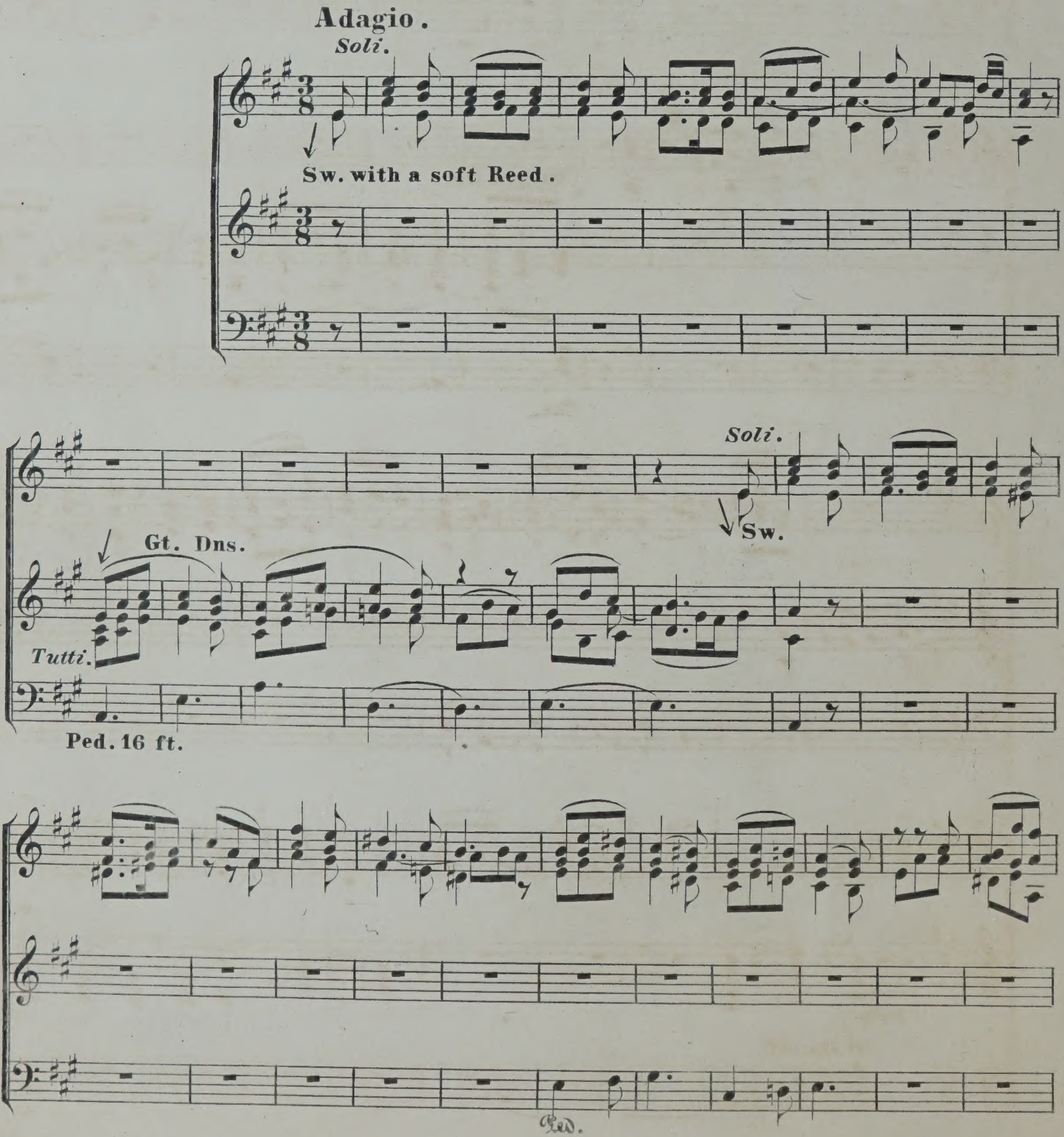
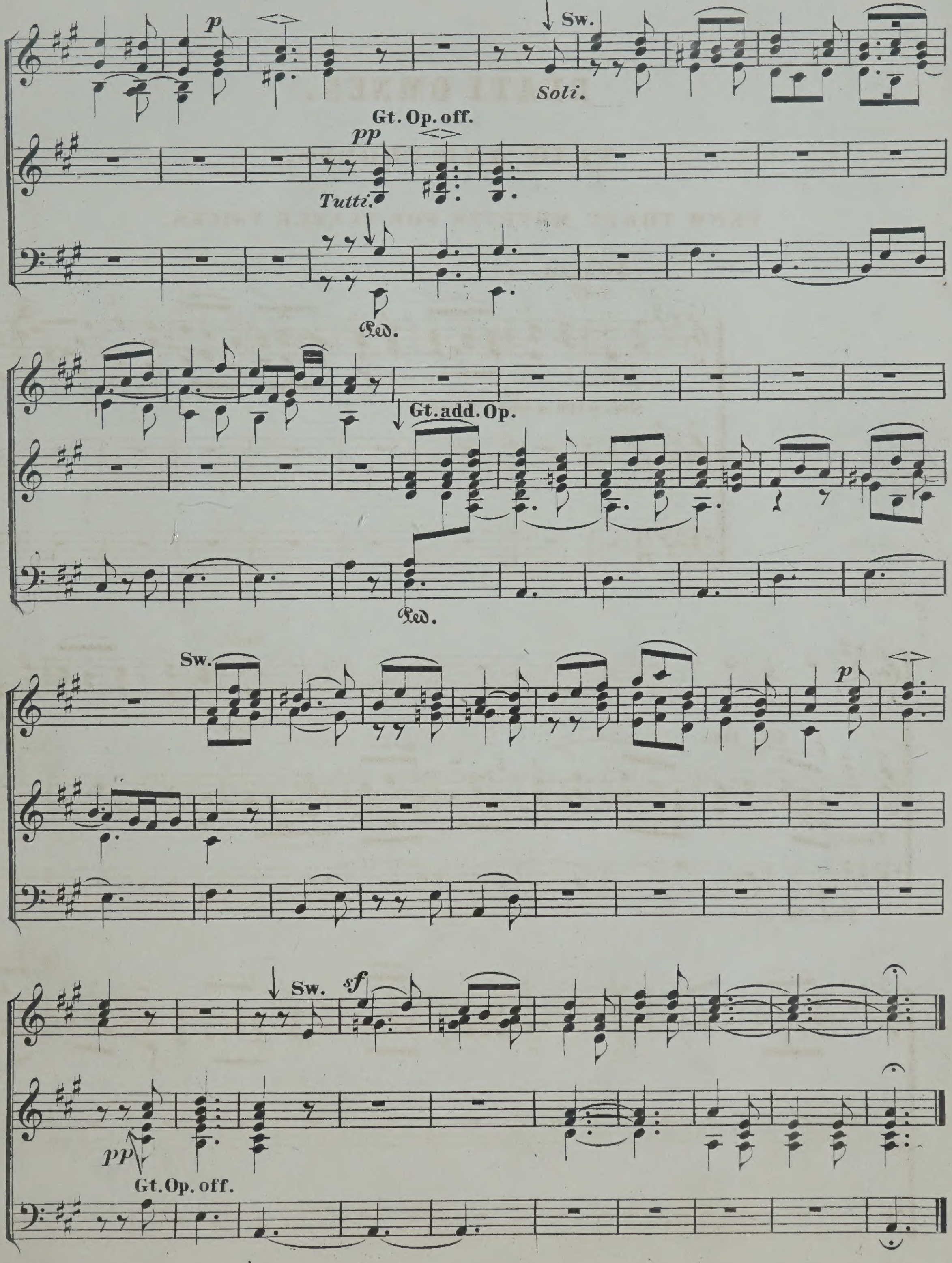
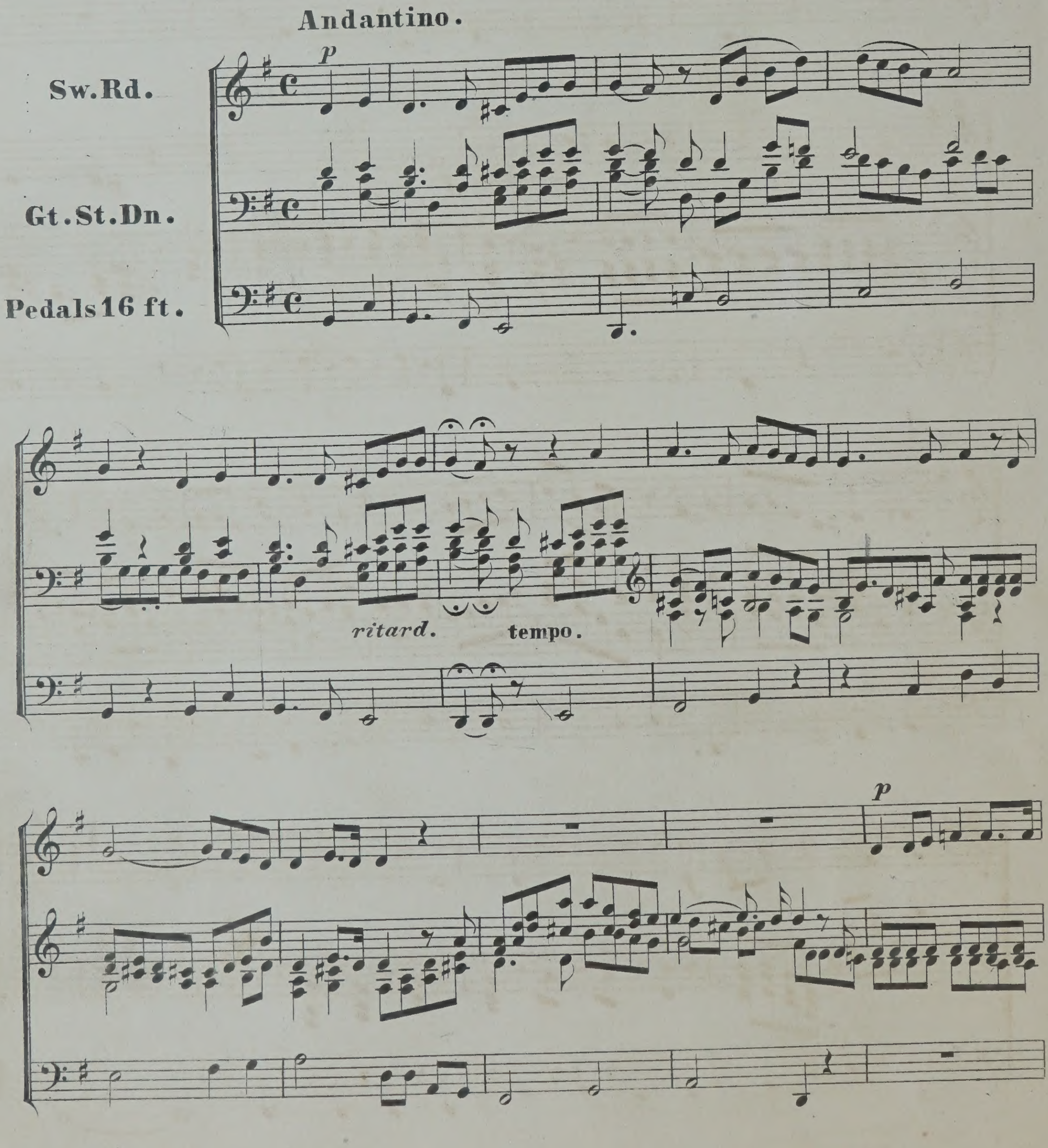

Adagio.
Soli.
Sw. with a soft Reed.
Gt. Dns.
Tutti.
Ped. 16 ft.
Soli.
Sw.
Ped.

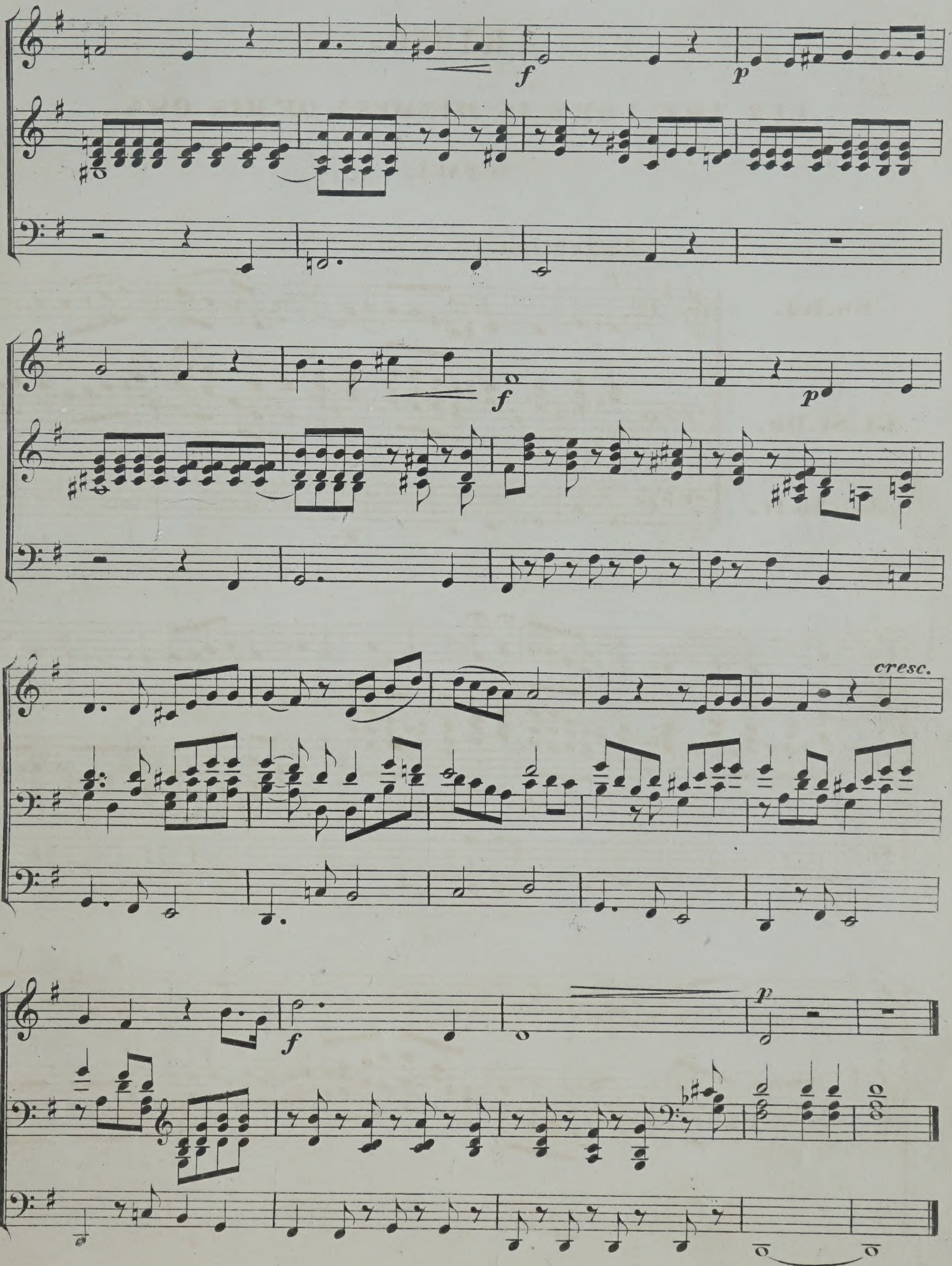

p
Sw.
Soli.
Gt. Op. off.
pp
Tutti.
Ped.
Gt. add. Op.
Ped.
Sw.
p
Sw.
sf
pp
Gt. Op. off.

ARIOSO.

BUT THE LORD IS MINDFUL OF HIS OWN.

St.PAUL.

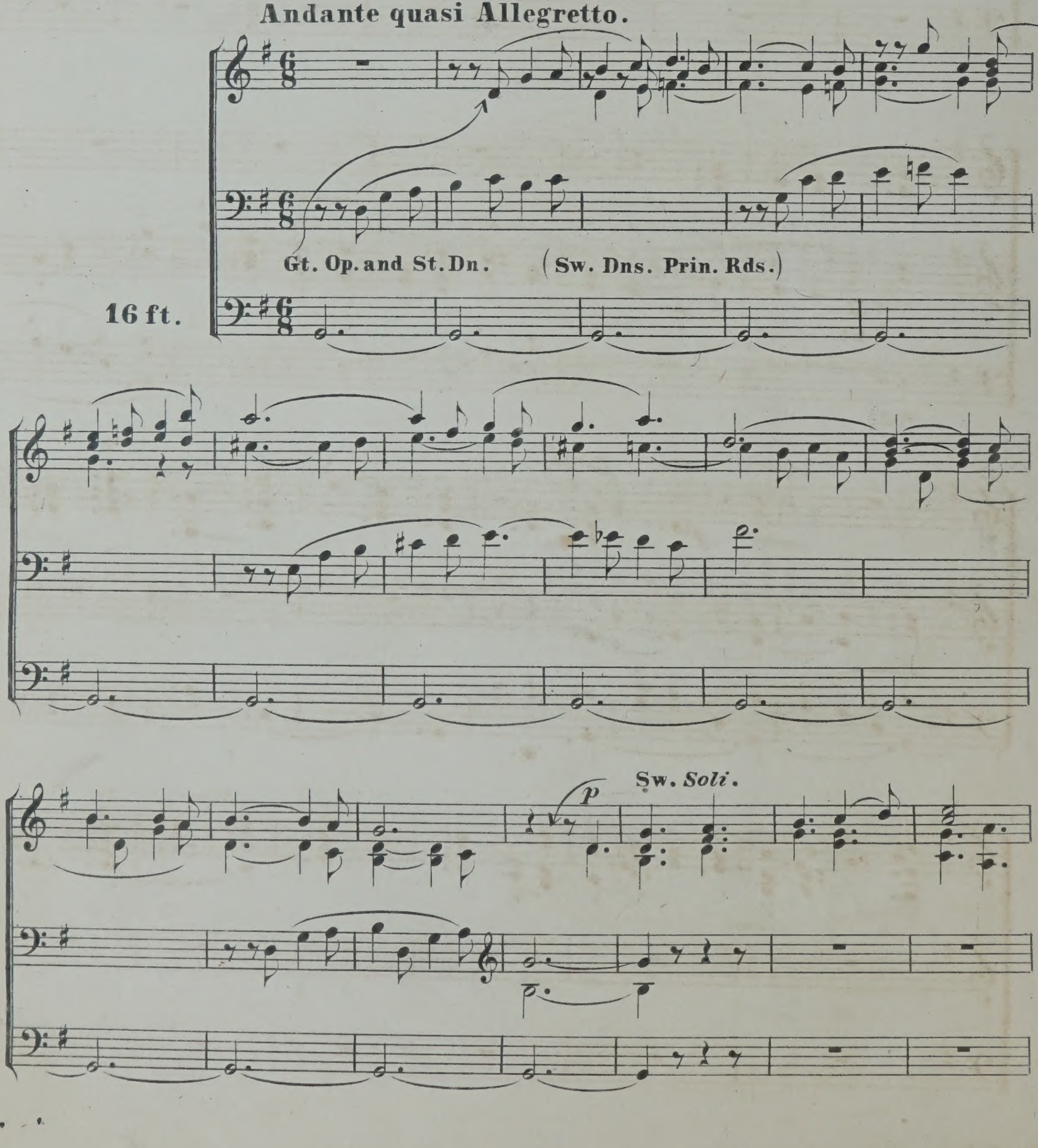

Andantino.
p
Sw.Rd.
Gt.St.Dn.
Pedals 16 ft.
ritard.
tempo.
p

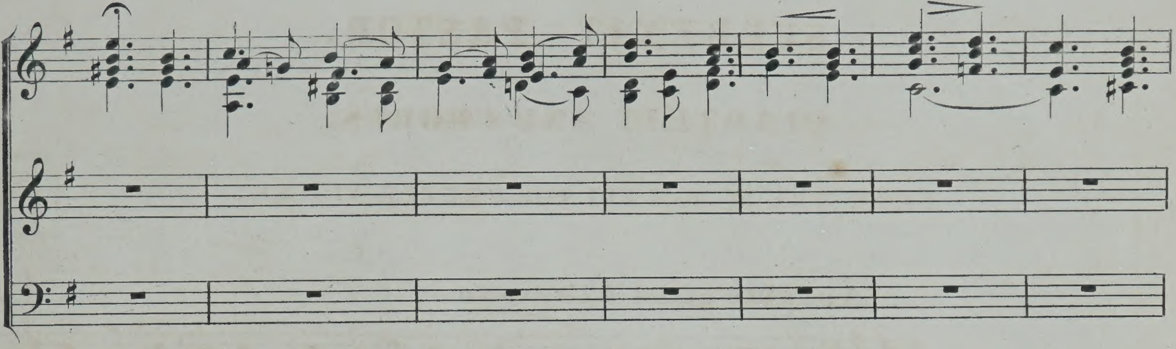

f
p
f
p
cresc.
f
p

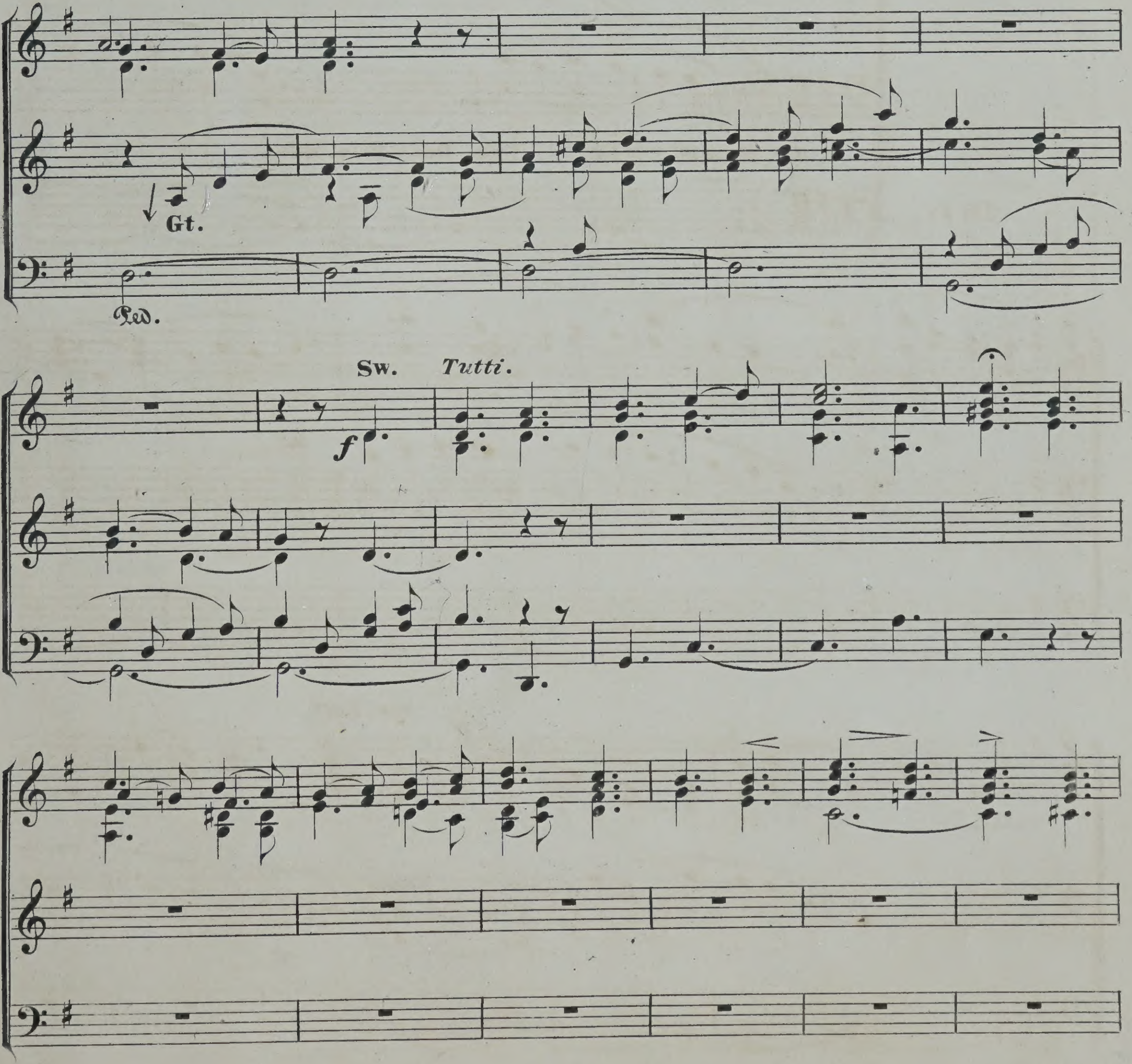
SURREXIT PASTOR.

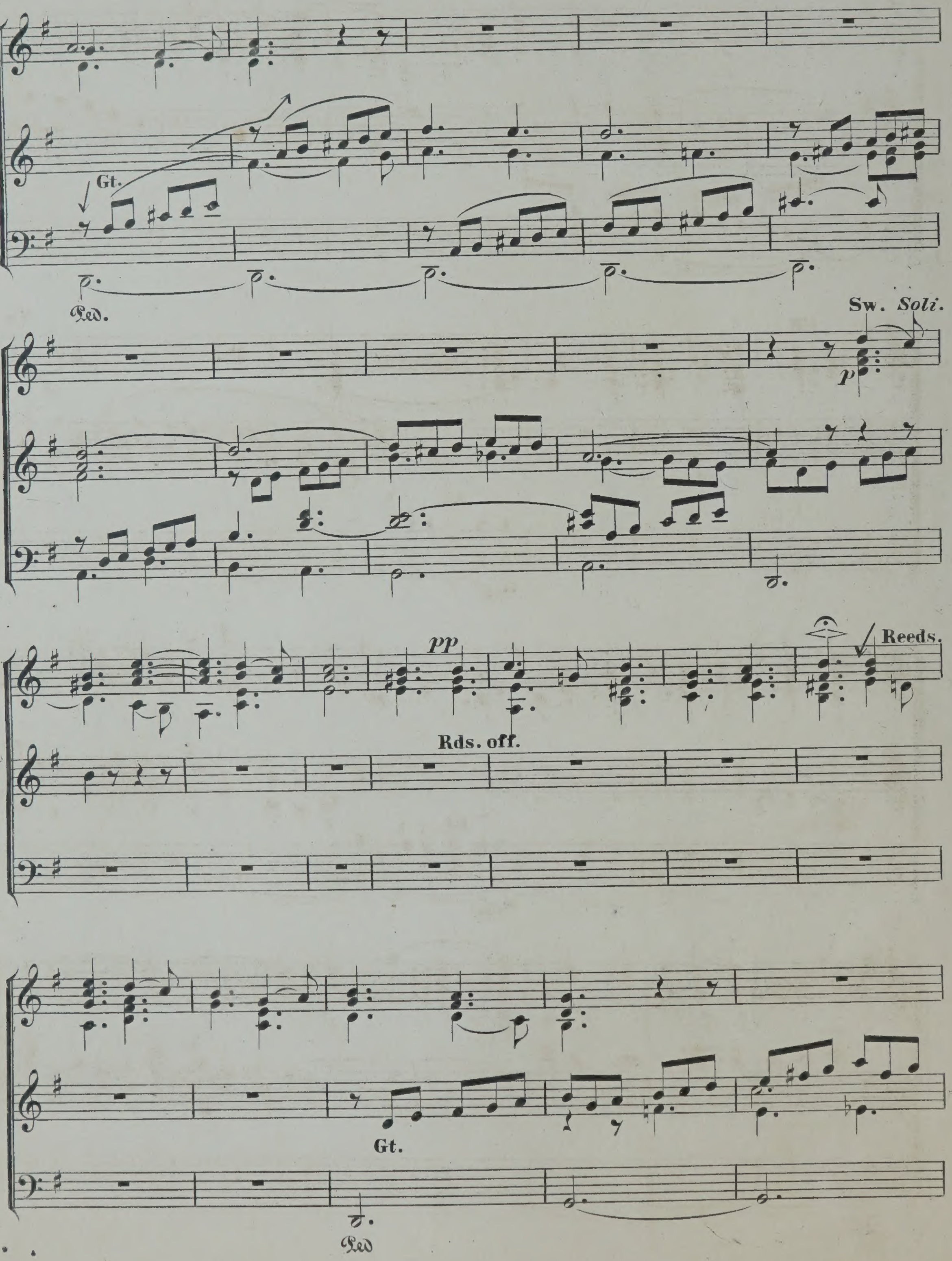
QUARTETT AND CHORUS.

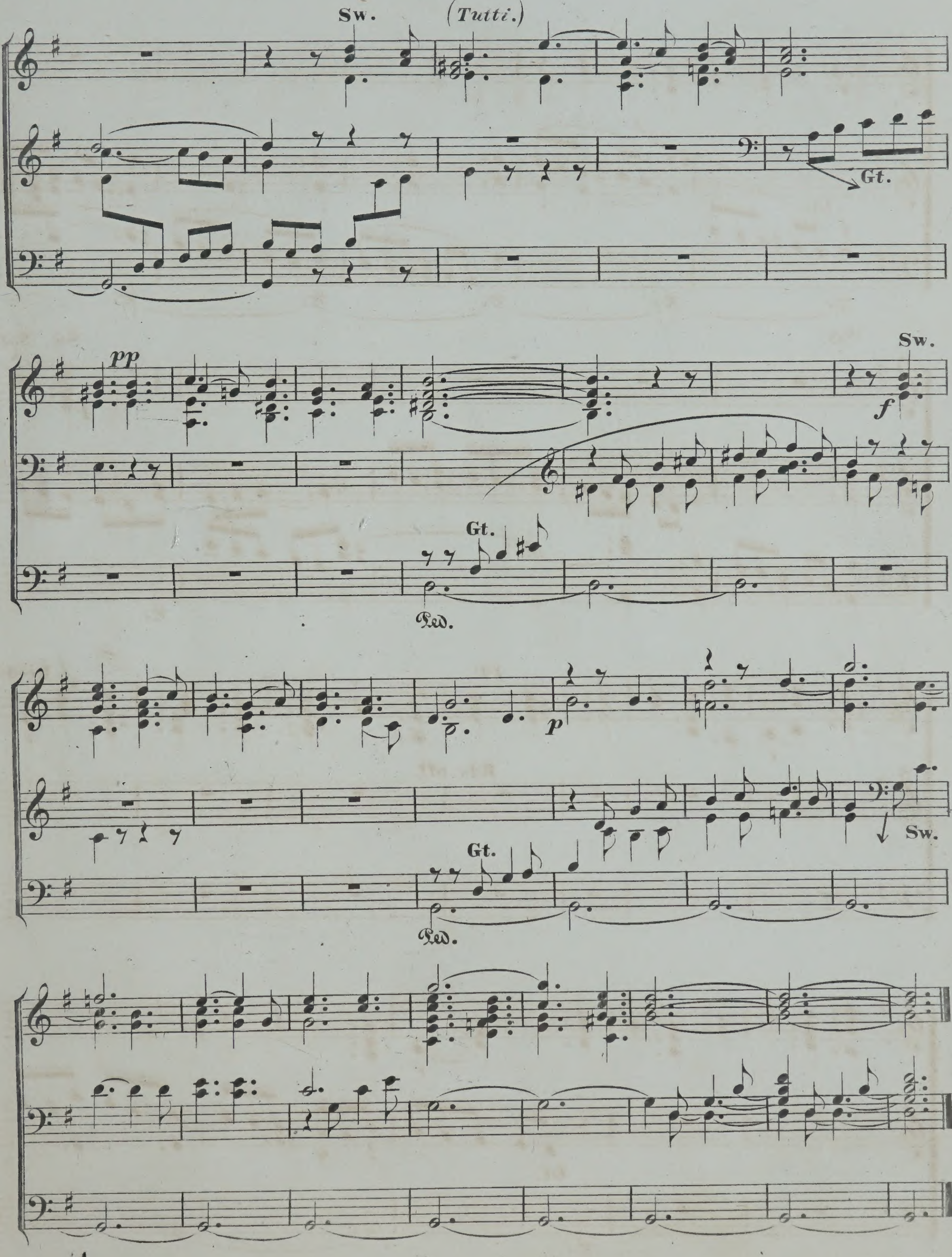
FROM THE 3d MOTETT FOR TREBLE VOICES.


Andante quasi Allegretto.
Gt. Op. and St. Dn.
(Sw. Dns. Prin. Rds.)
16 ft.
p
Sw. Soli.




Gt.
Ped.
Sw.
Tutti.
f


Gt.
Ped.
Sw. Soli.
p
pp
Rds. off.
Reeds.
Gt.
Ped


Sw.
(Tutti.)
Gt.
pp
Sw.
f
Gt.
Ped.
p
Gt.
Sw.
Ped.

LORD! THOU ALONE ART GOD, *(Chorus)*

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BY

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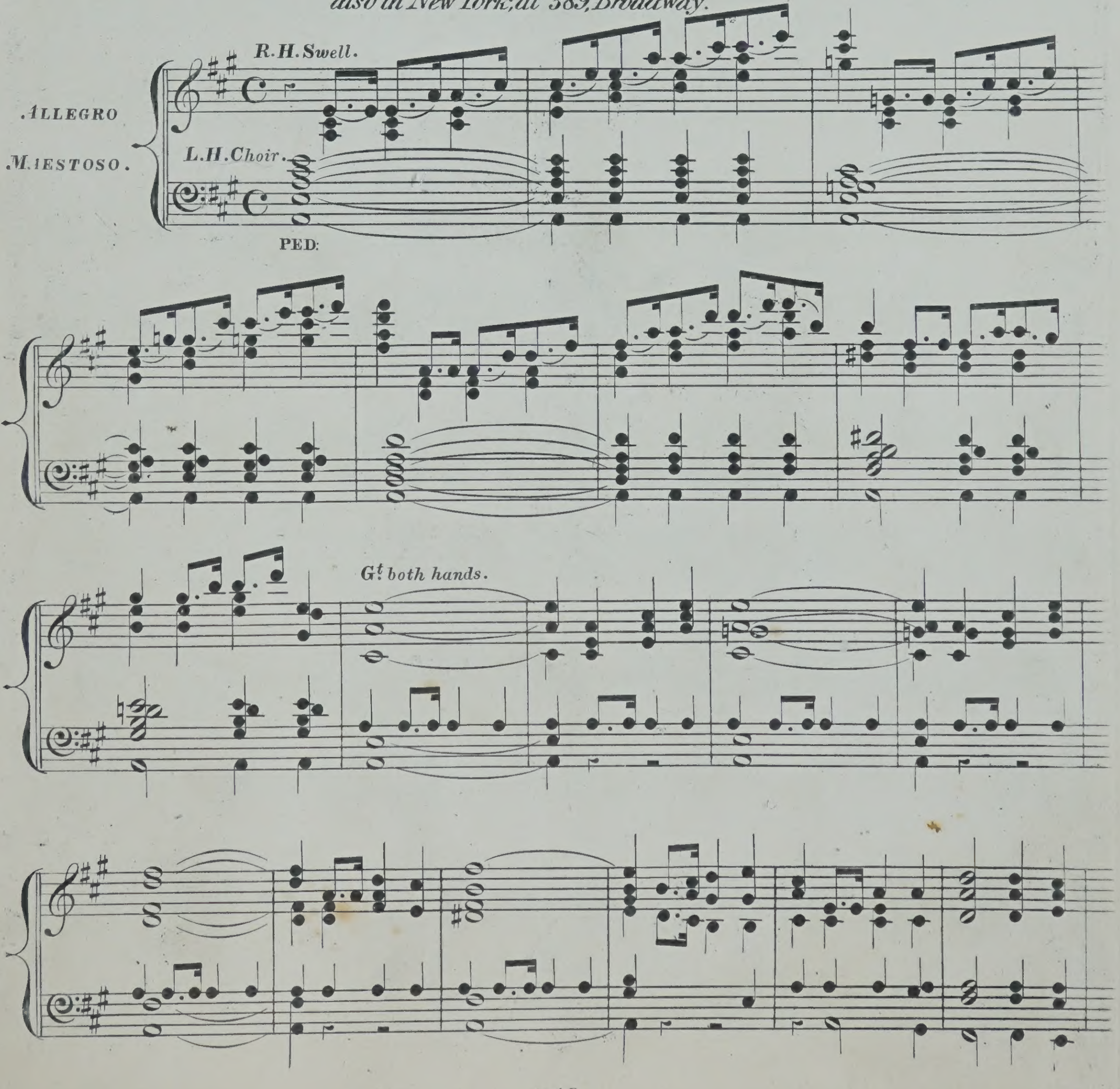
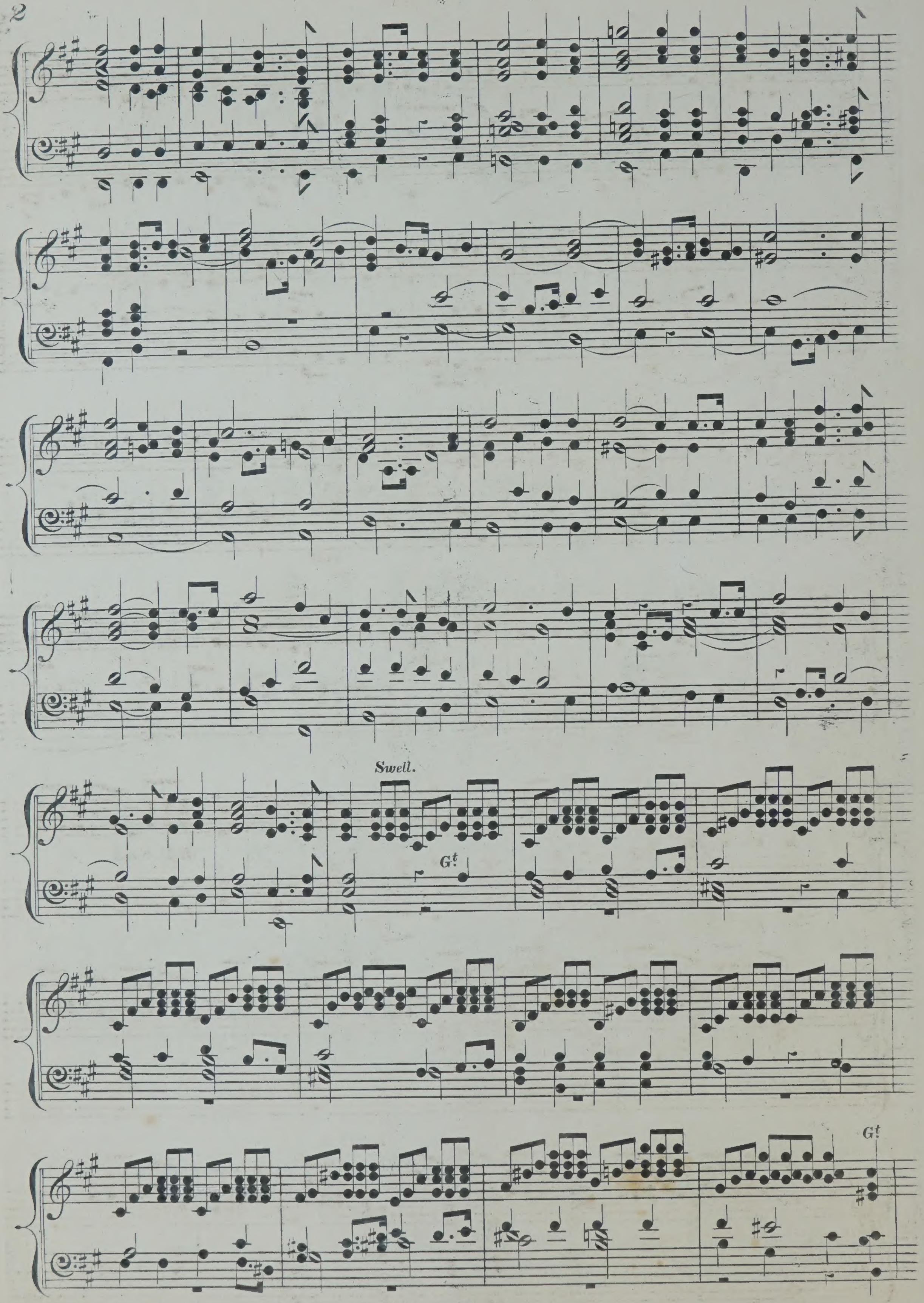
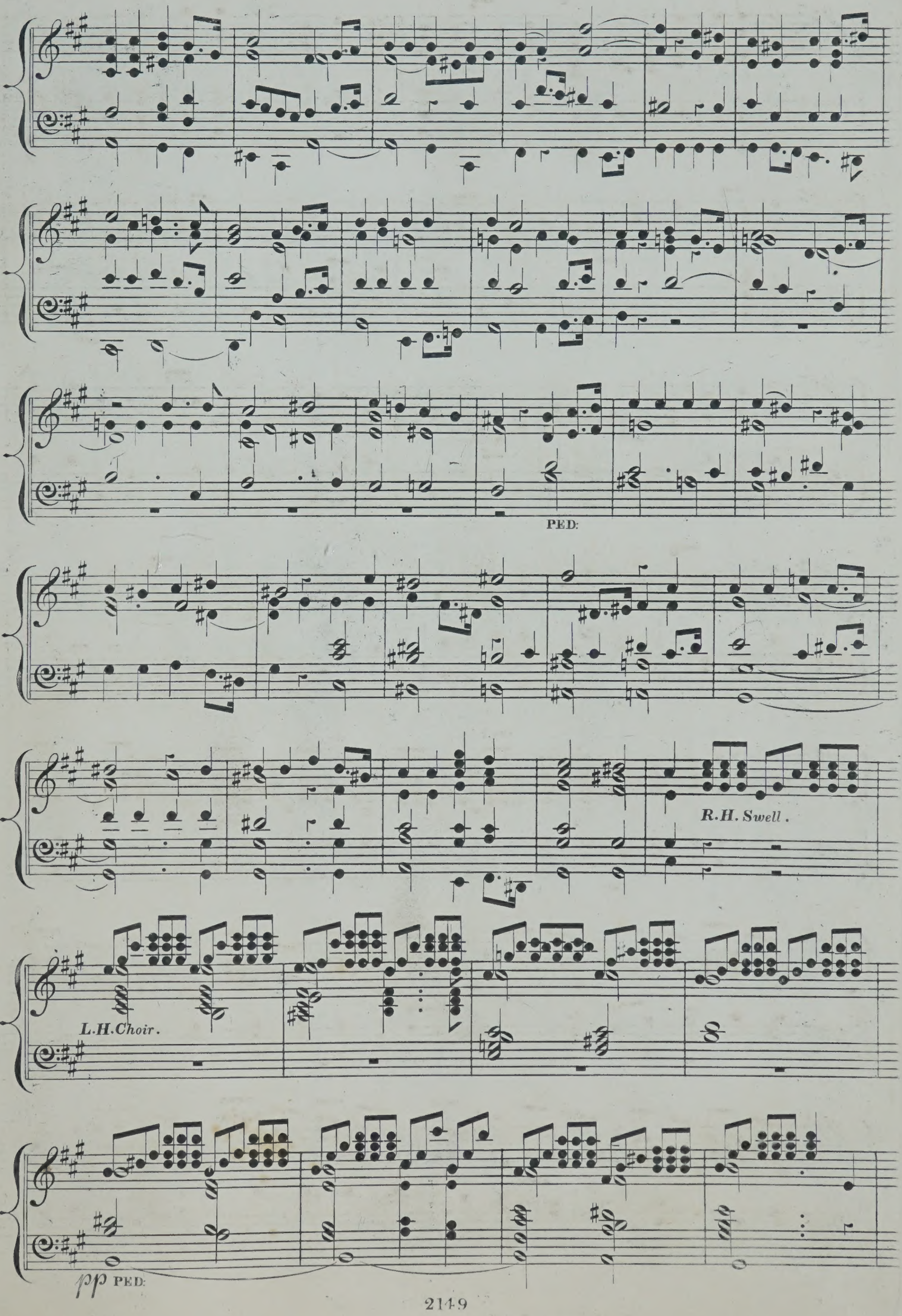
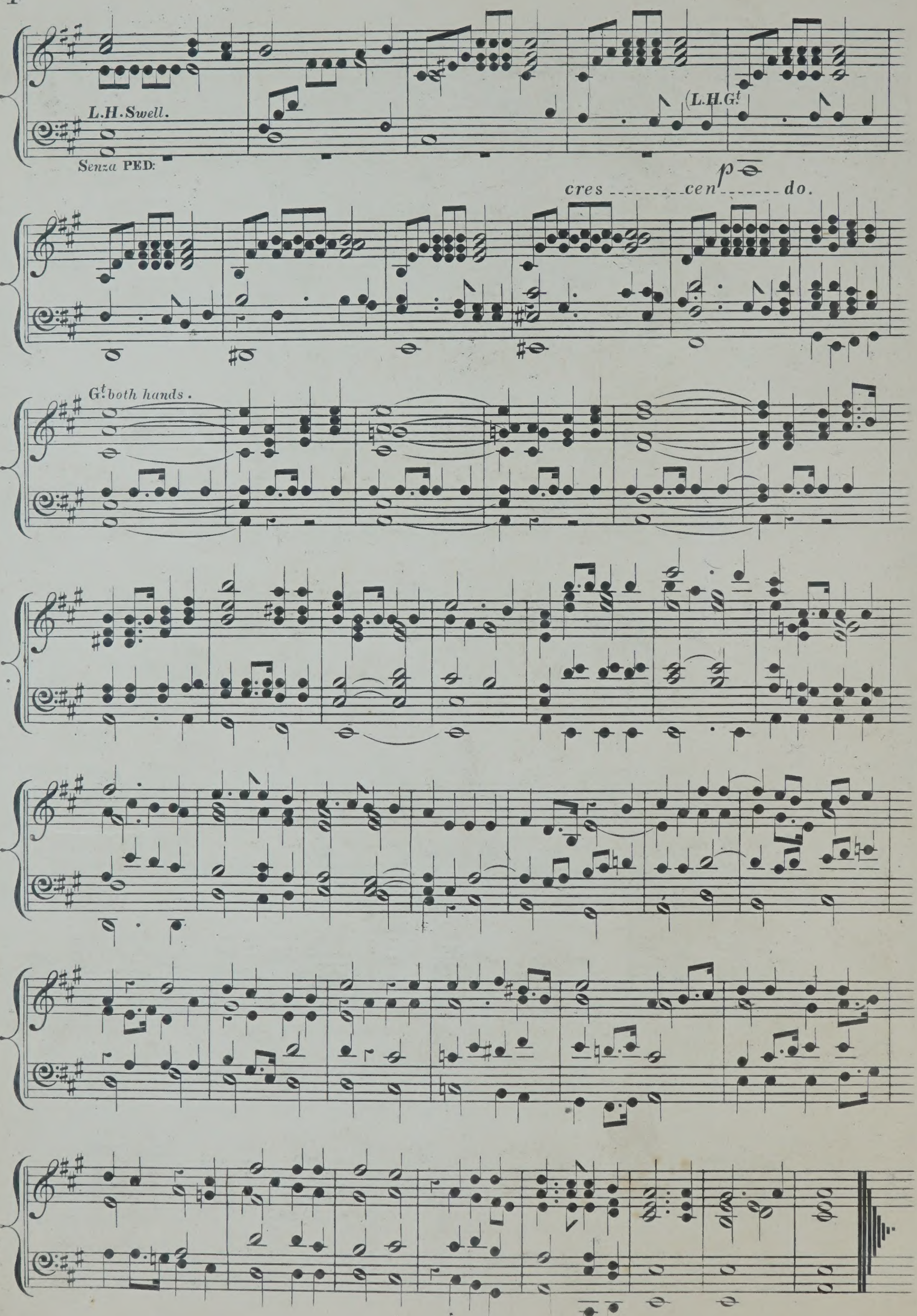

R.H. Swell.
ALLEGRO MAESTOSO.
L.H. Choir.
PED:
G.t both hands.


Swell.
Gt.
Gt.


PED:
R.H. Swell.
L.H. Choir.
pp PED:


L.H.Swell.
Senza PED:
(L.H.Gt
cres
cen
p
do.
Gt both hands.

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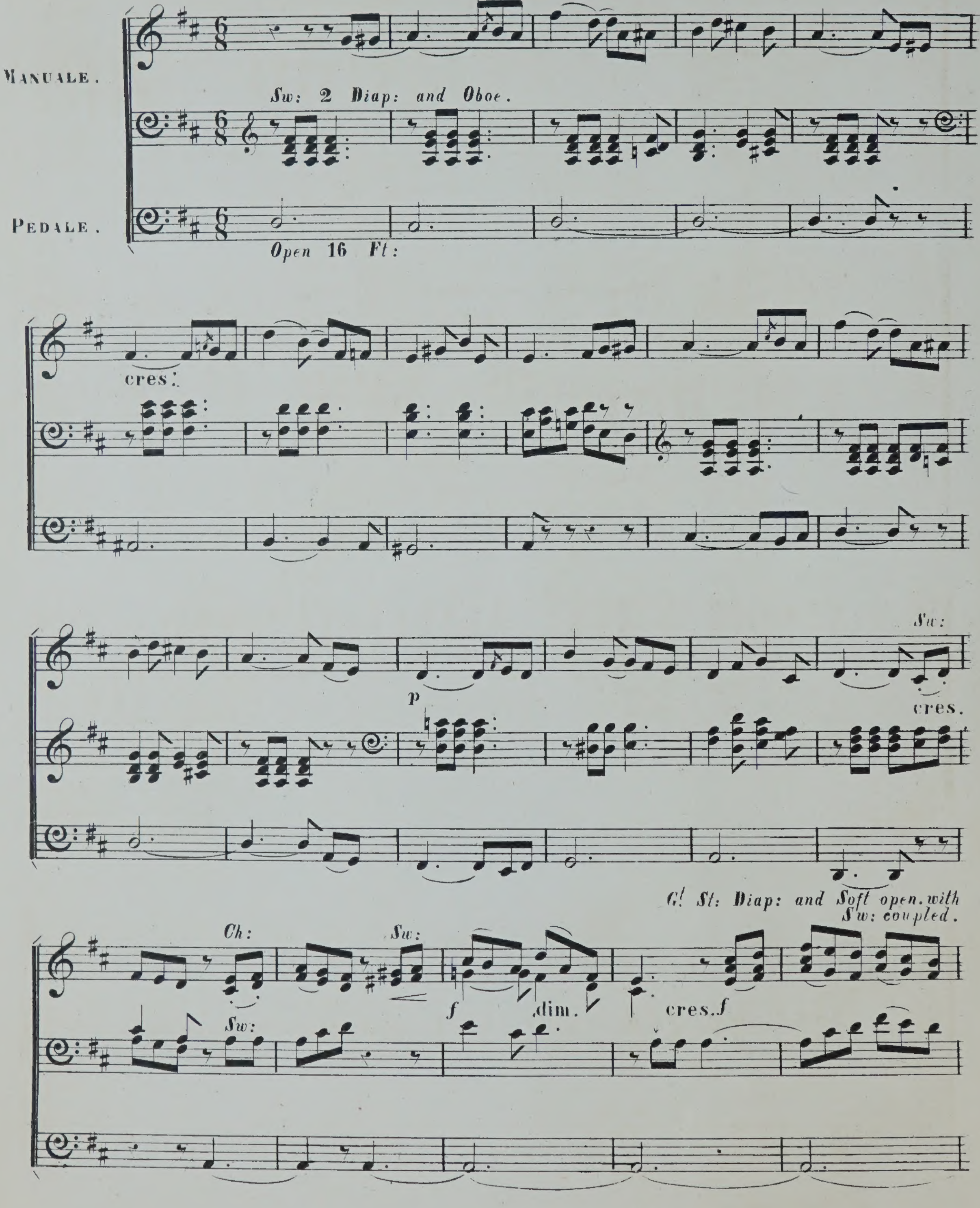
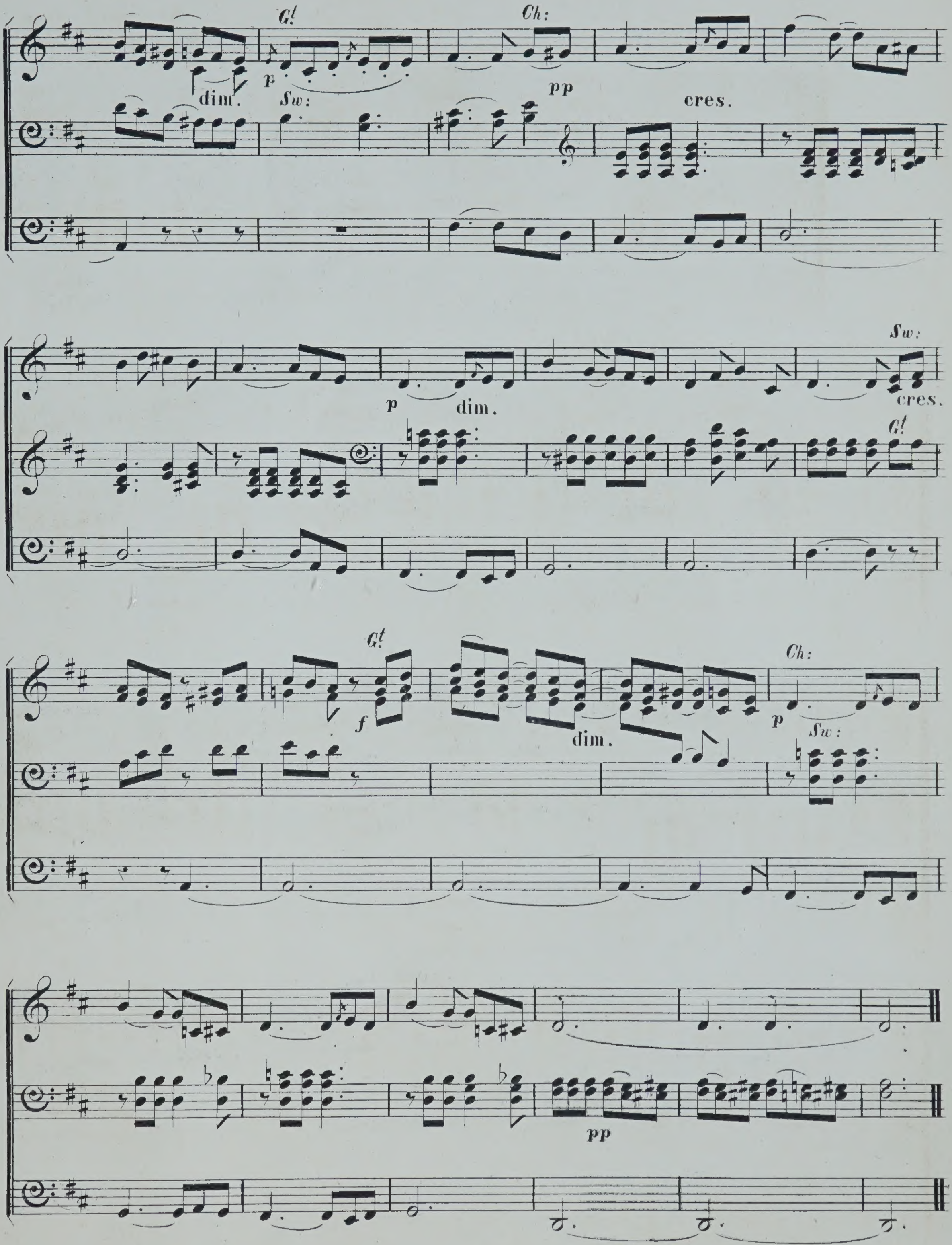
1, Berners Street, W. and 35, Poultry. E.C.

ANDANTE CON MOTO

or ‖ *Ch: Dul: St: Diap: Keraulophon and Flute*
‖ *Ch: St: Diap: Clarionet and Flute.*

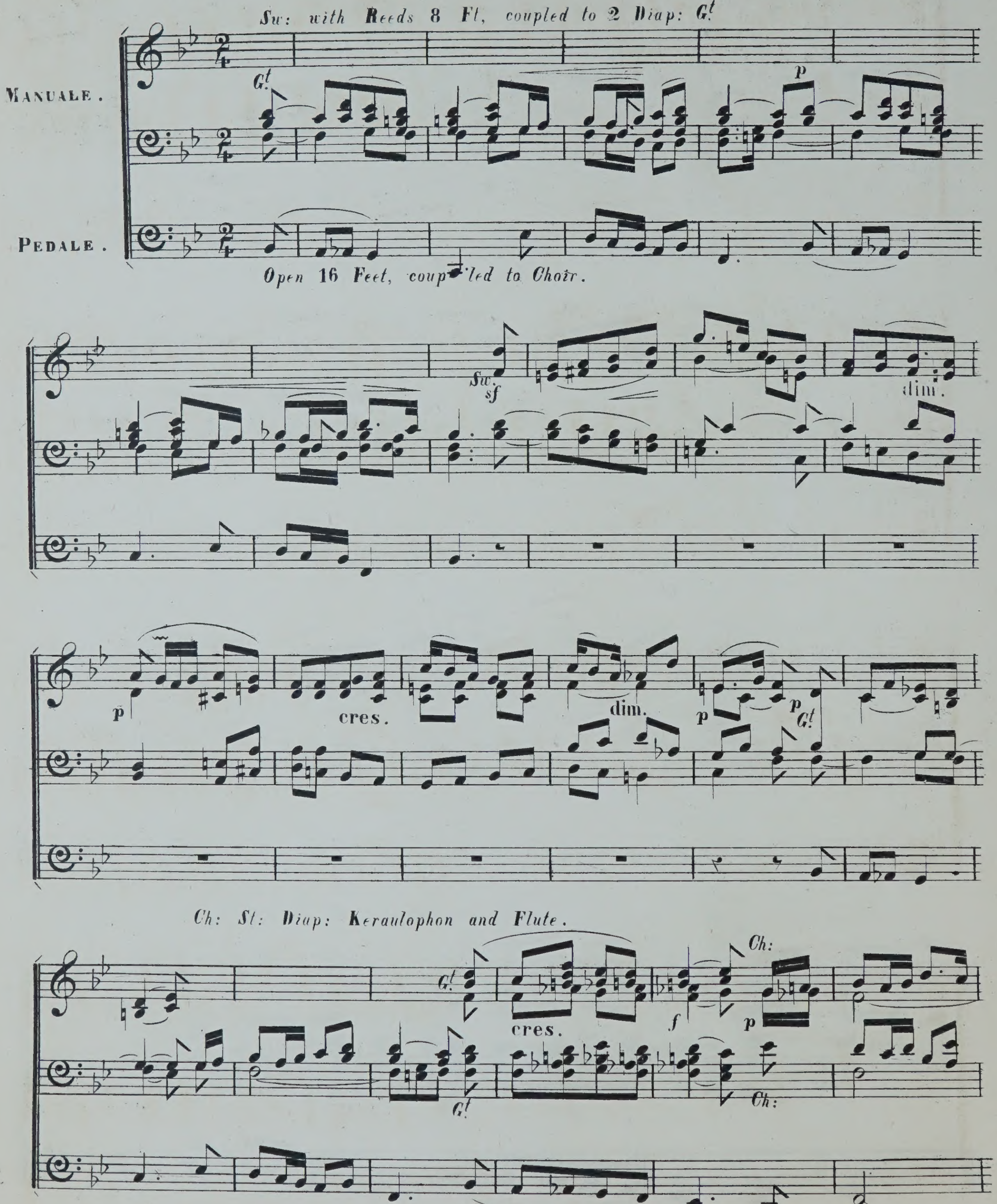
Arranged from
MENDELSSOHN. OP: 72. No 4


MANUALE.
PEDALE.
Sw: 2 Diap: and Oboe.
Open 16 Ft:
cres.
p
Sw:
cres.
G! St: Diap: and Soft open. with Sw: coupled.
Ch:
Sw:
Sw:
f
dim.
cres. f


Gt
Ch:
dim.
p
Sw:
pp
cres.
p
dim.
Sw:
cres.
Gt
Gt
f
dim.
Ch:
p
Sw:
pp

ANDANTE TRANQUILLO.

Arranged from
MENDELSSOHN Op: 83.

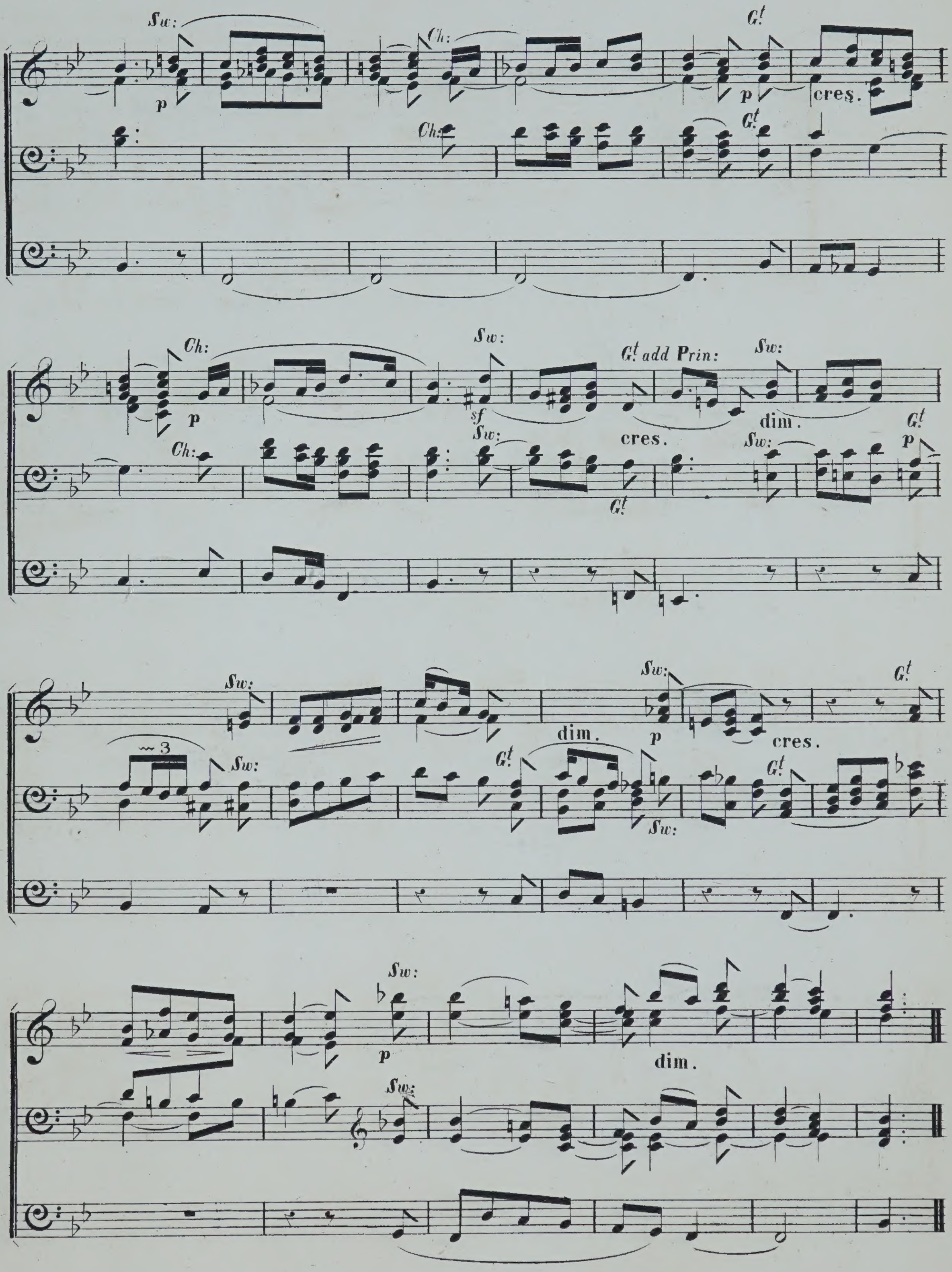


Sw: with Reeds 8 Ft, coupled to 2 Diap: Gt

Open 16 Feet, coupled to Choir.

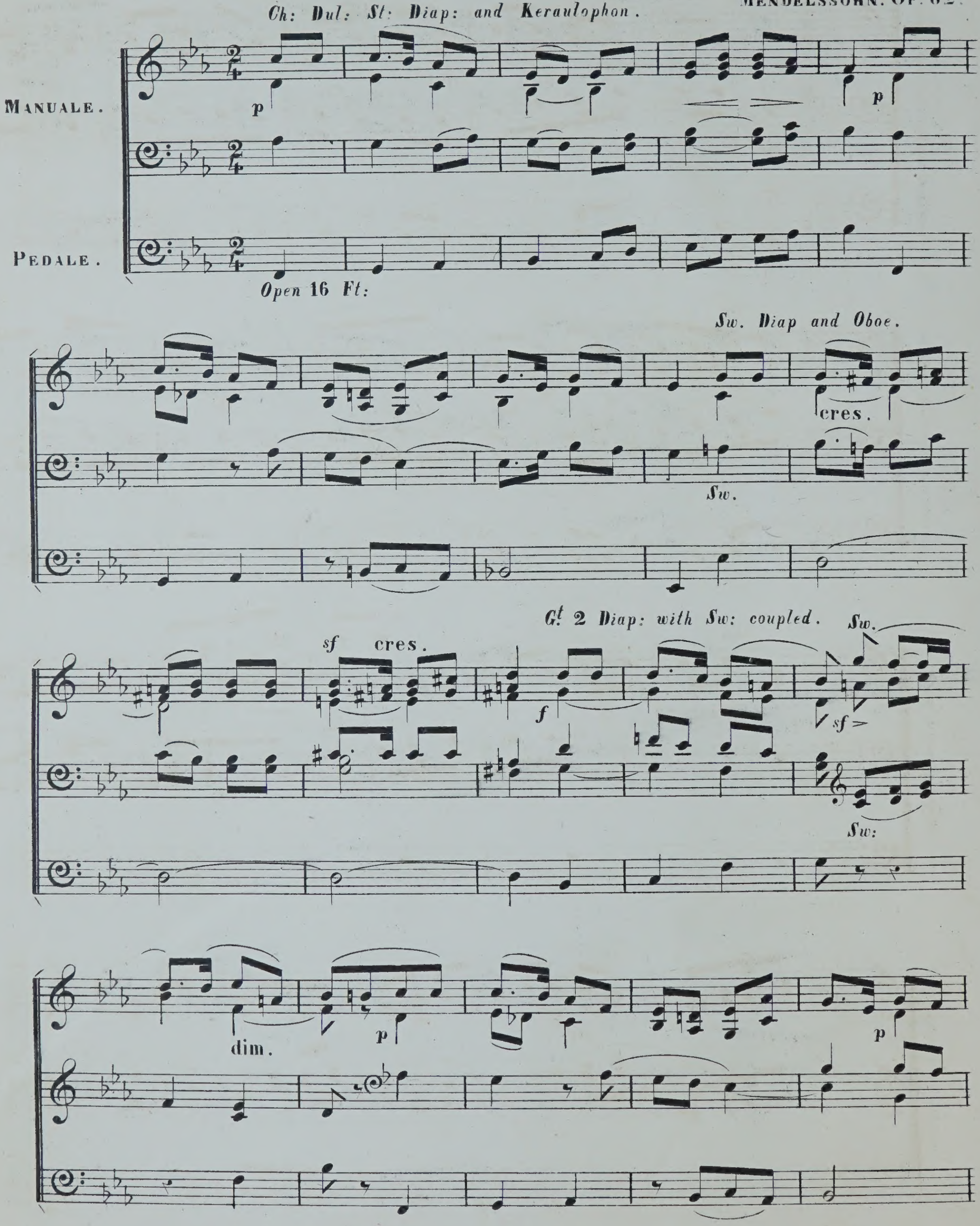
Ch: St: Diap: Keraulophon and Flute.

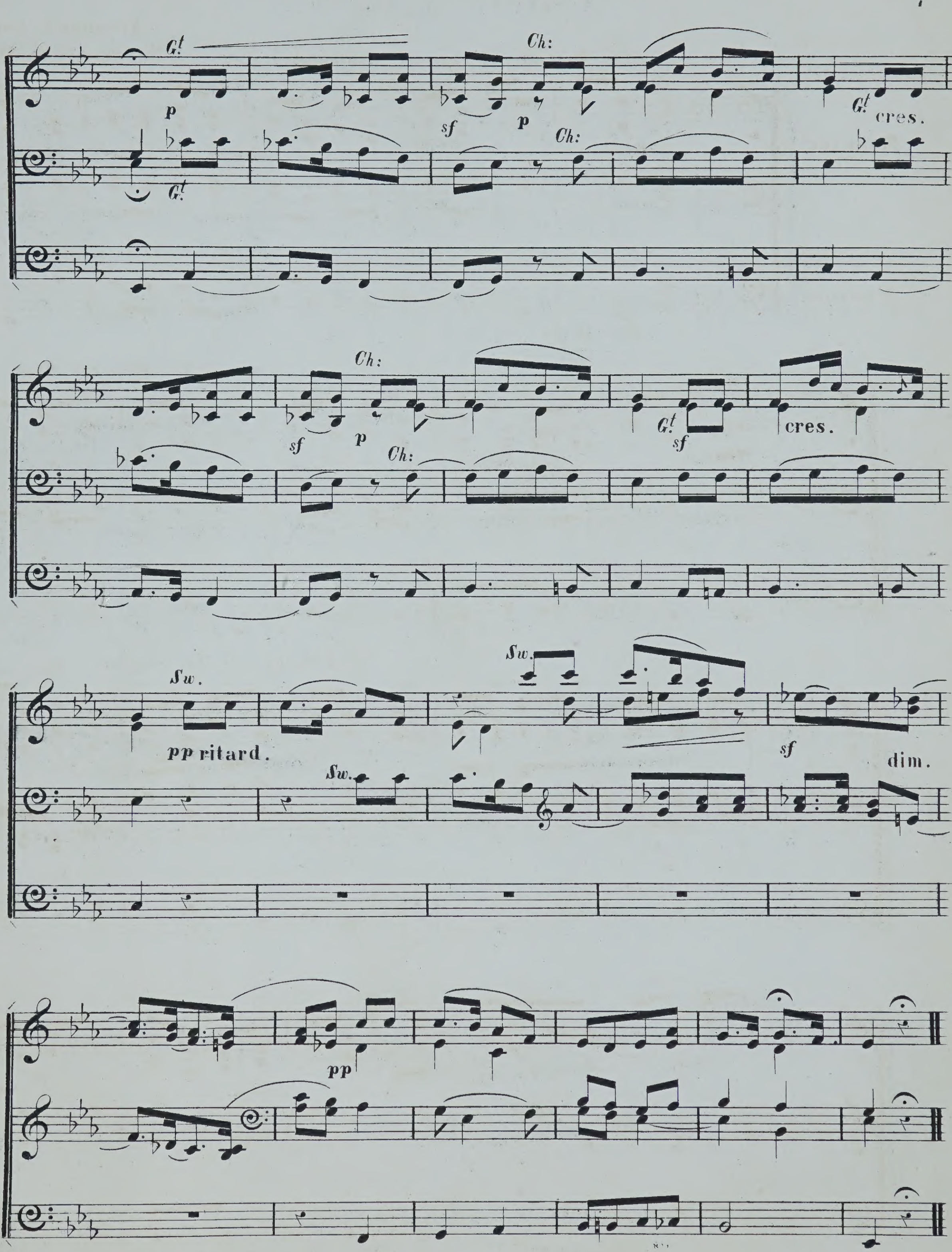
MANUALE.
PEDALE.
Gt
p
Sw.
sf
dim.
p
cres.
dim.
p
p
Gt
Gt
cres.
f
p
Ch:
Gt
Ch:


Sw:
p
Ch:
Ch:
Gt
p
Gt
cres.
Ch:
p
Ch:
Sw:
sf
Sw:
Gt add Prin:
Sw:
cres.
Gt
dim.
Sw:
Gt
p
Sw:
~3
Sw:
Gt
Sw:
dim.
p
cres.
Gt
Gt
Sw:
Sw:
p
Sw:
dim.

ANDANTE ASSAI ESPRESSIVO

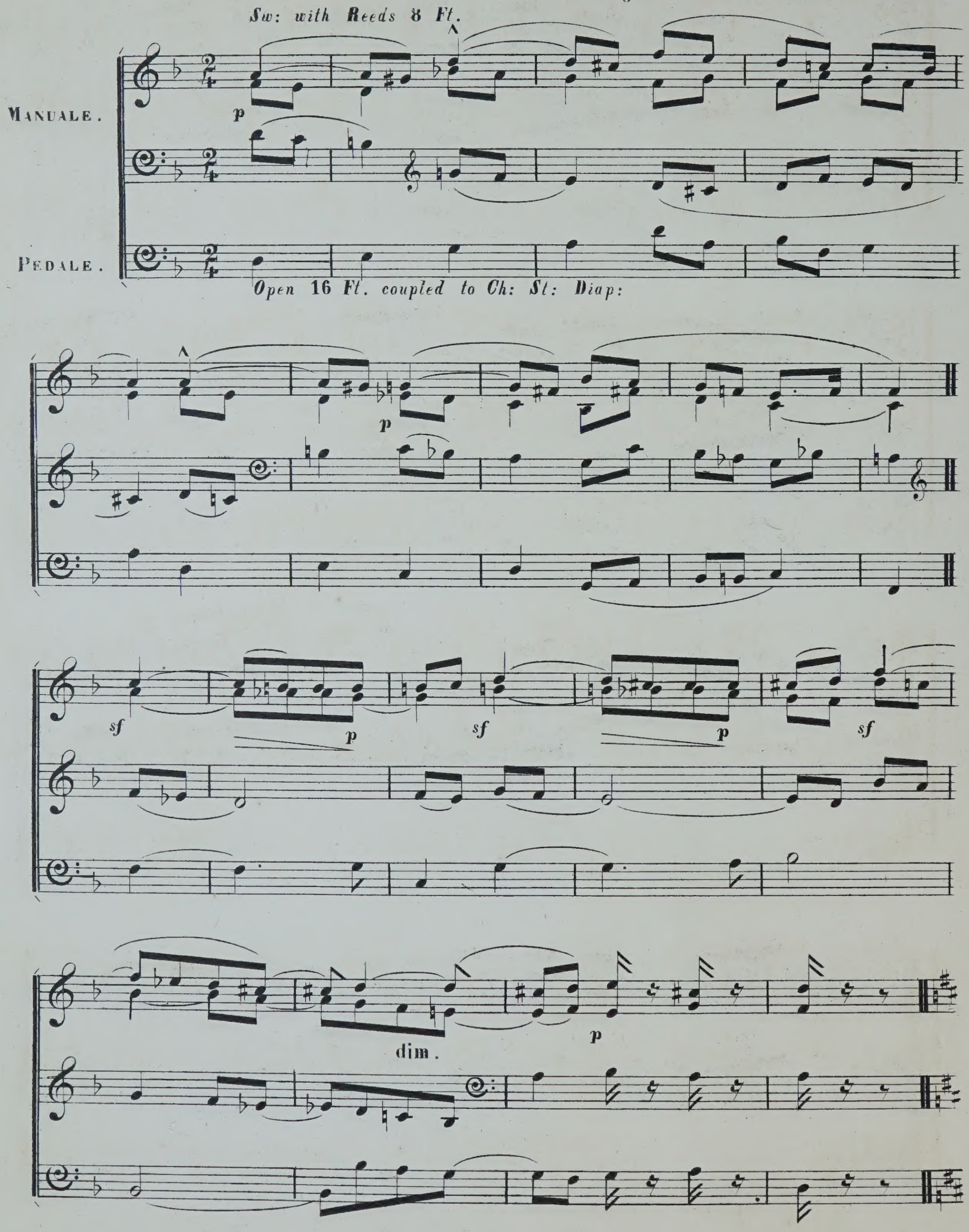
Arranged from
MENDELSSOHN. OP: 82.


Ch: Dul: St: Diap: and Keraulophon.
MANUALE.
PEDALE.
p
Open 16 Ft:
Sw. Diap and Oboe.
cres.
Sw.
Gt. 2 Diap: with Sw: coupled.
Sw.
sf
cres.
f
sf
Sw:
dim.
p


G!
p
G!
Ch:
sf
p
Ch:
G! cres.
Ch:
sf
p
Ch:
G!
sf
cres.
Sw.
pp ritard.
Sw.
Sw.
sf
dim.
pp

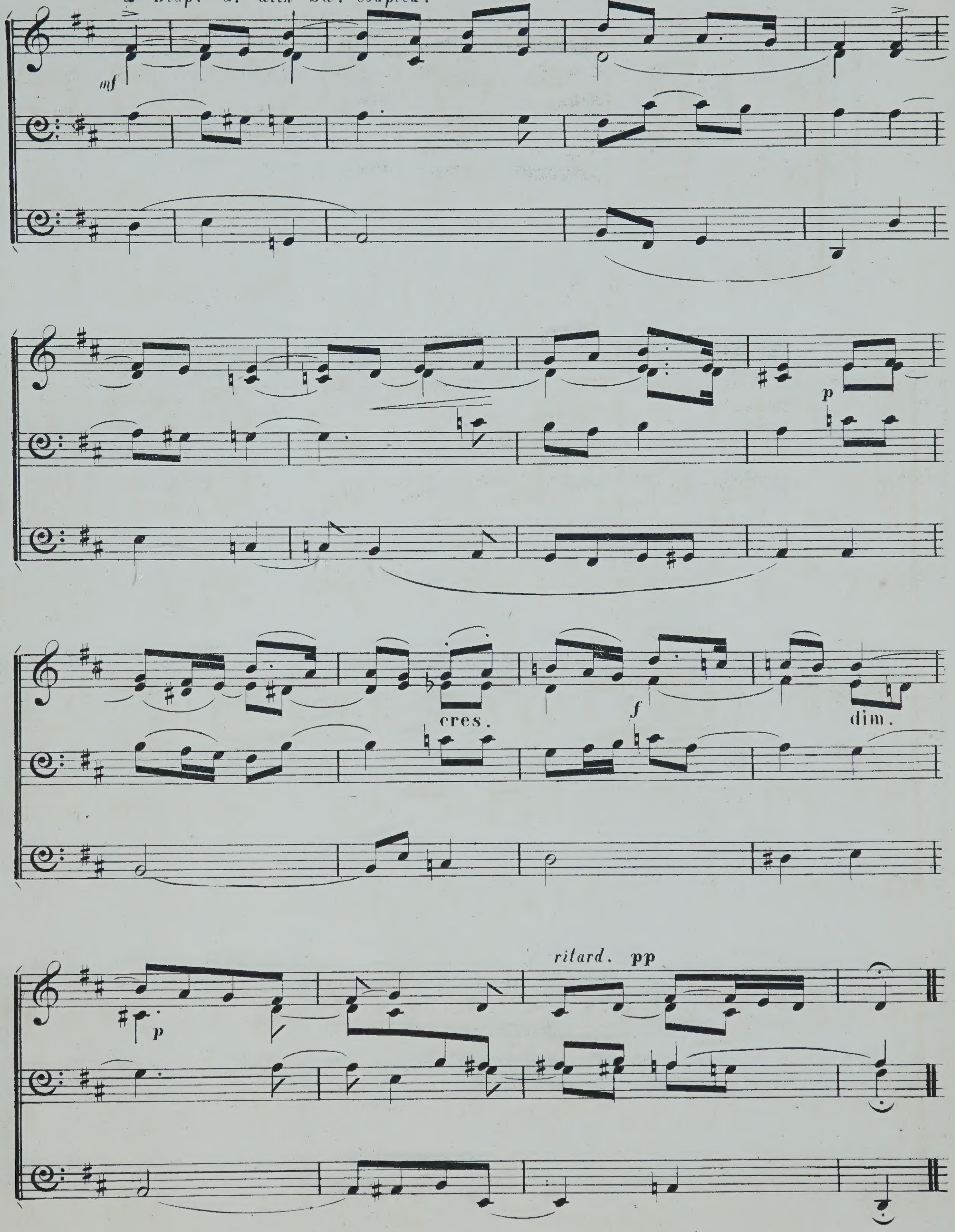
ANDANTE SOSTENUTO.

Arranged from MENDELSSOHN. Op: 54.


Sw: with Reeds 8 Ft.
MANUALE.
PEDALE.
Open 16 Ft. coupled to Ch: St: Diap:
p
p
sf
p
sf
p
sf
dim.
p

ADAGIO.

2 Diap: G^t with Sw. coupled.

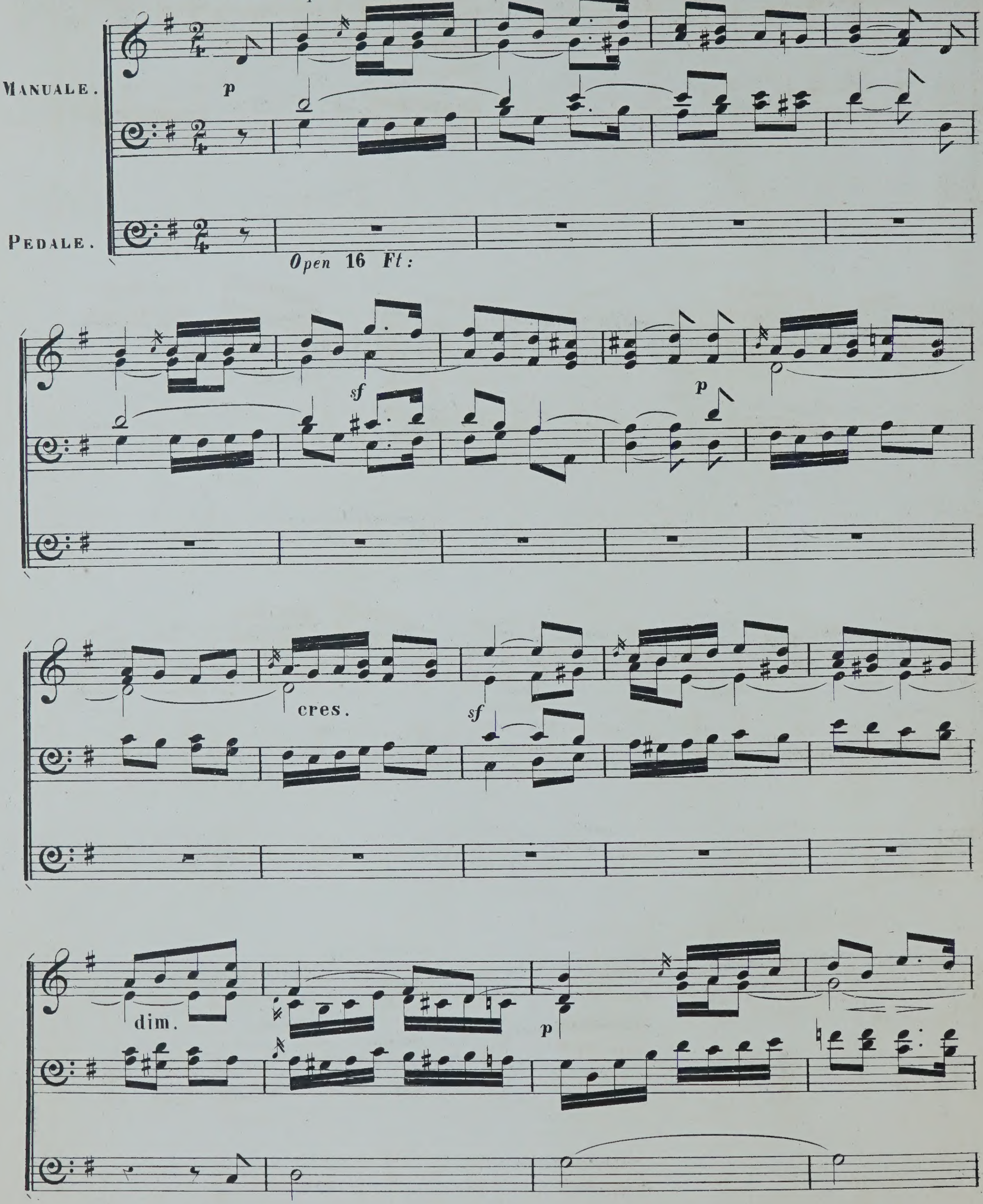

mf
p
cres.
f
dim.
p
ritard. pp

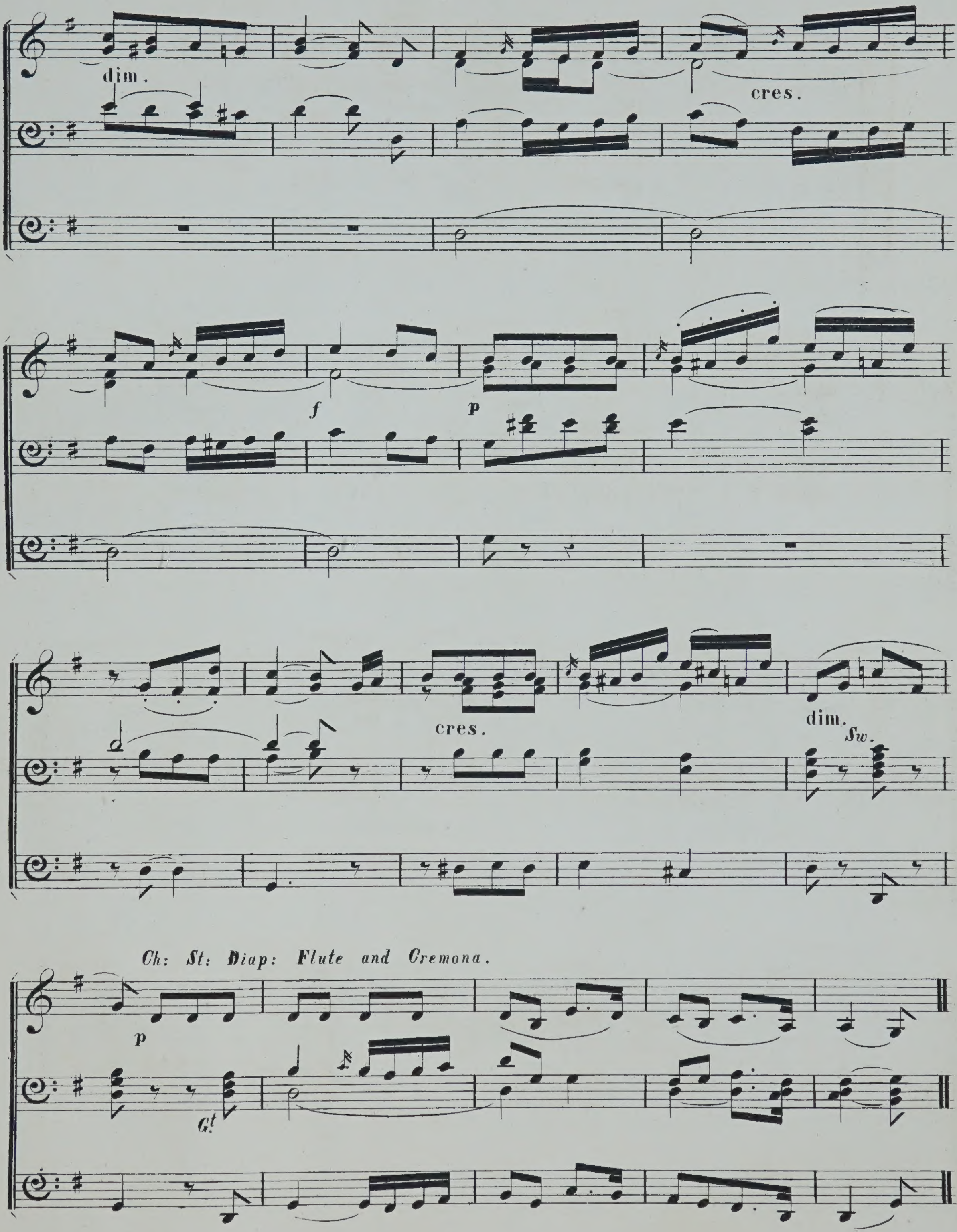
ALLEGRETTO.

Arranged from
MENDELSSOHN. OP: 72

No 3

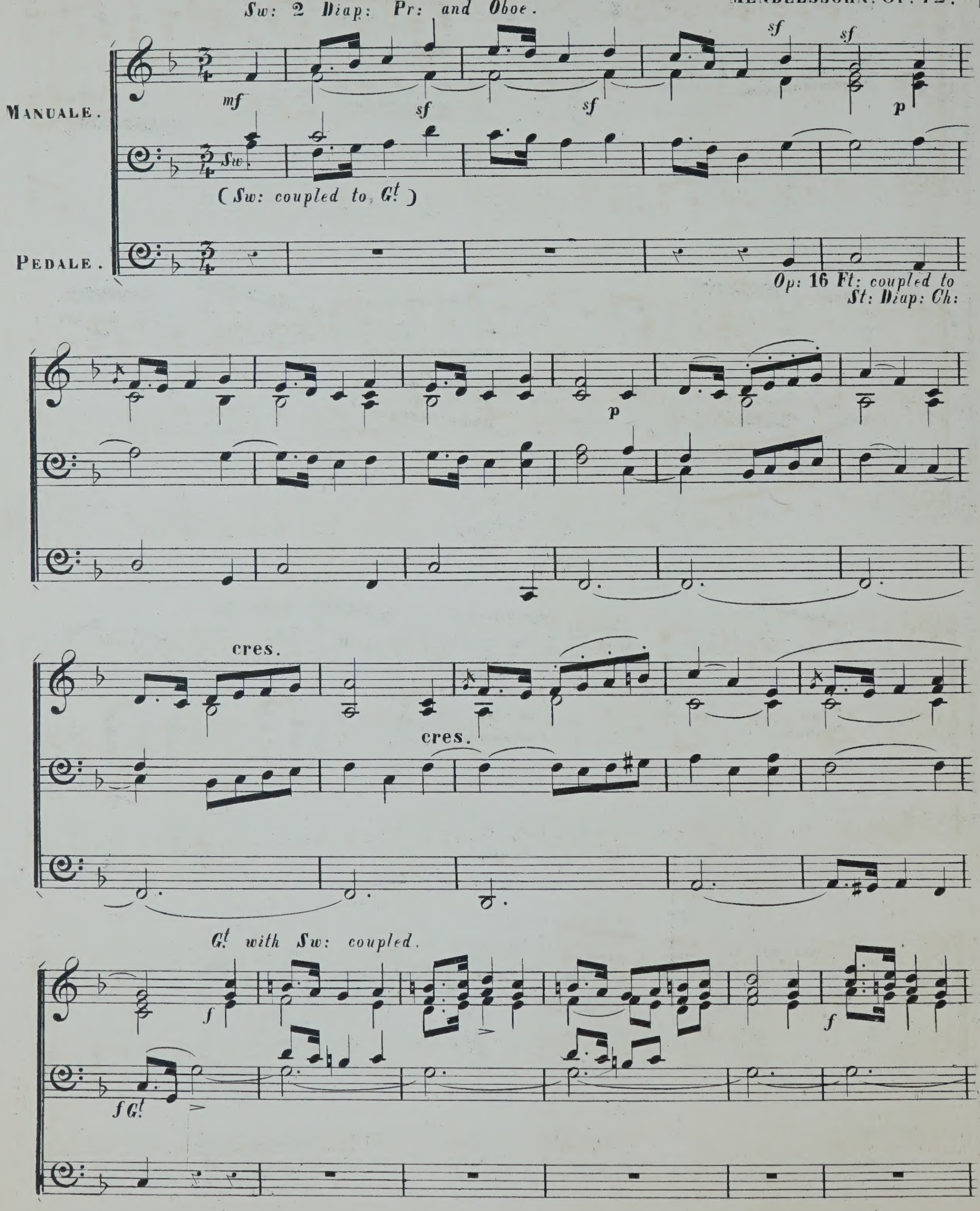
St: Diap: Gt with Sw: (2 Diap: and Oboe) coupled.

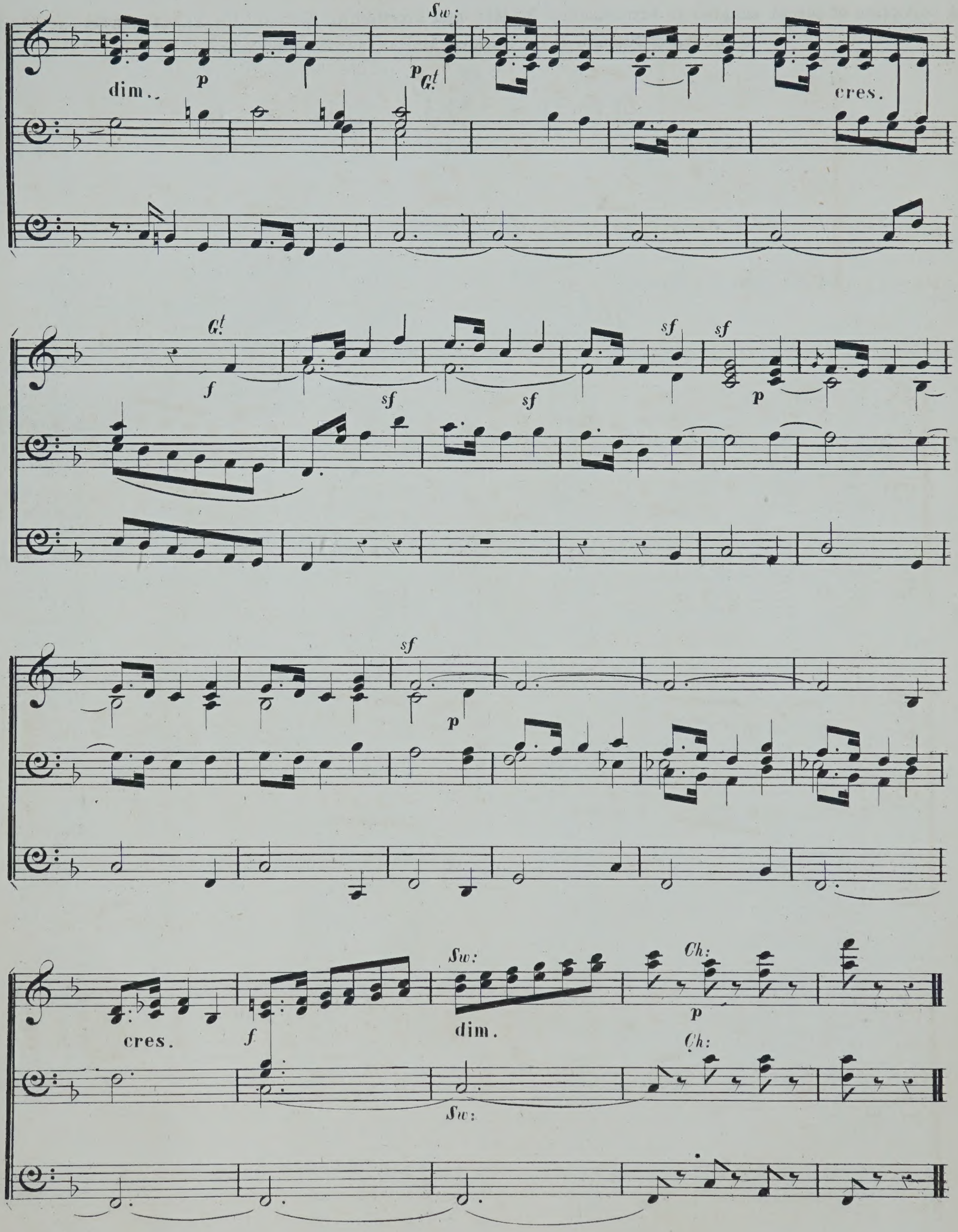

MANUALE.
PEDALE.
p
Open 16 Ft:
sf
p
cres.
sf
dim.
p


dim.
cres.
f
p
cres.
dim.
Sw.
Ch: St: Diap: Flute and Cremona.
p
Gt.

ALLEGRO NON TROPPO

Arranged from
MENDELSSOHN, OP: 72. No 1


Sw: 2 Diap: Pr: and Oboe.
MANUALE.
PEDALE.
mf
sf
sf
sf
sf
p
Sw.
(Sw: coupled to Gt)
Op: 16 Ft: coupled to St: Diap: Ch:
p
cres.
cres.
Gt with Sw: coupled.
f
f Gt
f


dim..
p
Sw:
p Gt
cres.
Gt
f
sf
sf
sf
sf
p
sf
p
cres.
f
Sw:
dim.
Ch:
p
Ch:
Sw:

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Contents.

No.		
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	Chorus, "Awake the trumpet's lofty sound" *(Samson)*	Handel
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	Prelude	Victor Klauss
	Andante con Moto	Julius Andre
	Andante	Mendelssohn

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